

DOCTOR WHO

MAGAZINE

THRILLING ADVENTURES IN TIME AND SPACE

ISSUE 338 7 JANUARY 2004

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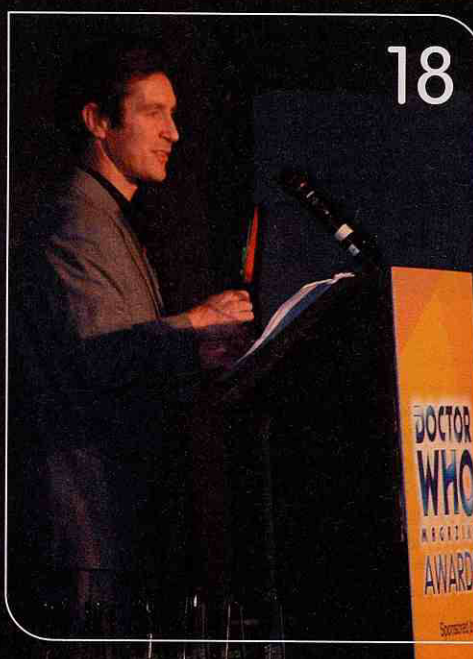


"SOCIALY VALUELESS ESCAPIST SCHLOCK!"

12



18



26



FEATURES

- 12 **SEX, LIES AND VIDEOTAPE**
Get the inside scoop on what was really going on behind the **Doctor Who** cameras! **Gary Downie** tells **DWM** about TARDIS tantrums and tittle-tattle!
- 18 **WINNERS' NIGHT**
See how we got on at PanoptiCon in our photo feature of the Awards ceremony!
- 20 **AND NOW ON BBC1 ...**
In the first of a major new feature for **DWM**, Andrew Pixley looks at how the show's scheduling affected its success.
- 26 **CHANGE, MY DEAR ...**
In the final part of **The Accidental Tourist**, Daniel O'Mahony explores how regeneration saved the series ...
- 33 **BREAKING NEWS!**
Have you heard? **Doctor Who** is coming back on telly, apparently. Sorvad returns with his own unique take on the news!

A GOTHMAN Scan for the HaCsA

- 34 **SOMETHING CHANGED**
BBC Books' **Justin Richards** reveals why his new novel, **Sometime Never**, is the end of an era in our **Coming Up Extra!**
- 36 **YEE-HAAAAARRRGHH!!!**
The Doctor finds himself in the Old West in the first part of a new comic strip adventure, **Bad Blood**.
- 43 **VOTE NOW!**
The Doctor's 40th anniversary year is at an end, so it's time to vote on 2003's highs and lows in our annual poll!

REGULARS

- 04 GALLIFREY GUARDIAN
- 06 DWMAIL
- 08 COMING UP ...
- 45 DWM REVIEWS
- 50 IT'S THE CHRISTMAS QUIZ!

36



DOCTOR WHO

1963-2003





OTHER NEWS...

BENNY BONANZA

Bernice Sumerfield's adventures will continue in book and audio form until at least the end of 2005. There will be four new CD adventures in 2004, and four new hardback books. Easter will see the publication of a full-length novel, followed in July by a collection of three novellas in one volume. September's release is a second volume of short stories edited by Paul Cornell. Finally, November will see the release of a book similar in format to Big Finish's recent *The New Audio Adventures: The Inside Story*. Written by Ian Farrington, it will begin with Benny's first appearance in *Love and War*, and cover all her other appearances in books and audios.

FURY AND WHEEL IN 2004



The BBC Radio Collection has added two new Doctor Who titles to its 2004 schedule. *Fury from the Deep* is out on 2 February, with new linking narration from

Frazer Hines. The story which immediately follows *Fury*, *The Wheel in Space*, will be issued on 3 May.

GALLIFREY UPDATE

The four plays in Big Finish's new mini-series *Gallifrey* have been confirmed as *Weapon of Choice* by Alan Barnes, *Square One* by Stephen Cole, *The Inquiry* by Justin Richards, and finally Alan Barnes rounds off the series with *A Blind Eye*.

CUT OUT THE DOCTOR!

A new range of Doctor Who cardboard cut-outs has been released by company Cardboardcutout.net. The figures, including a Dalek, the Fourth Doctor, Davros and a Cyberman stand over 12 inches tall. Further details can be found at www.cardboardcutout.net

WHO'S ON BLUE PETER

The *Blue Peter* edition of 21 November was dedicated to Doctor Who, featuring special quizzes, a competition and clips, and the studio was gatecrashed by many of the Doctor's enemies including the Daleks, the Cybermen and the Sea Devils.

DOCTOR IN NEED

A special Doctor Who-flavoured *Dead Ringers* sketch formed part of the BBC's annual *Children in Need* appeal on 21 November. Sketch writer Nev Fountain takes us behind-the-scenes next issue.

BOOKED UP

BBC Books' Justin Richards has given *DWM* some exclusive news about the Doctor Who books schedule for 2004. See page 35 for the full list of titles.

GALLIFREY GUARDIAN LUCKY THIRTEEN?

EXCLUSIVE! ALL THE LATEST DOCTOR WHO SERIES NEWS FROM RUSSELL T DAVIES

So, Russell! Since we spoke last issue, the excitement is still palpable, the internet has kept buzzing, and the rumours have kept flying. How have you been able to sleep at night? Like a babe. But I would like to apologise. For myself. Because you all want to know about the Doctor and the TARDIS, the monsters, planets, actors and designers, and what do you get? Me. Production doesn't start until next year, so there's still nothing concrete to report. It does occur to me, maybe I should shut up. But in the absence of any other information, I'll ramble on. Those who know me well are sighing a familiar sigh.

One thing your name was liked with a few years back was the *Doctor Who* 2000 project. What can you tell us about that? How far did it get, and has it influenced your plans for the new show?

I'd always wondered about bringing *Doctor Who* back to the BBC. When I worked at Granada in the early 1990s, I suggested they pitch for it as an independent production, and was laughed out of the room. But then, in late 1998, I had a friend working as a drama producer at the BBC, and he knew that Mal Young's department was very keen on resurrecting the Doctor. So a meeting was arranged, and I met with Mal's development producer, Patrick Spence. It was just an ordinary, inconclusive getting-to-know-you meeting. Nothing was written down, nothing was decided beyond a general agreement that the programme could be great again. It was certainly never called *Doctor Who* 2000 – that title only sprang into existence when the papers somehow got wind of this meeting.

But anyway, two weeks later, Patrick discovered that BBC Films was developing a script, and therefore a TV version would have to wait in line. And then Patrick moved on to another job, I had other ideas to write for other people, and the whole thing just seemed to slide away. Which is just normal, for telly. Over the next few years, I'd meet the film people, in passing, and ask how the film was going. I was offered other BBC projects, but told them I wasn't interested, cos if I was going to write for the BBC, it would only be for *Doctor Who*. I just nagged, quietly, from a distance.

I don't think the nagging had that much effect – the programme's return now is entirely down to Lorraine Heggessey's enthusiasm for the show, backed by Jane Tranter and Mal Young. But I think – and this is only speculation, I haven't even asked! – the nagging meant that my name became automatically linked with the show. In hindsight, it looks like I had a magnificent masterplan, whereas in fact, it was a long, slow accident. I wonder if the Daleks felt like that on Kembel.

Funnily enough, the friend who arranged my first BBC meeting, Tony Wood, is now the producer of *Doctor Who*'s old destroyer, *Coronation Street*. Television's tiny, sometimes. As for those vague ideas we kicked around in 1998 ... Actually, everything that's on paper for the new series is brand new. I'm a bit older and wiser, and so is the whole of telly, and old ideas always feel, well, old. Even if they never

saw the light of day, they still gather dust. I want all the adrenalin and heat of new stuff!

Although – as you've said – full production on the series won't get underway until 2004, what sort of preliminary talks have you been able to have with your co-producers Mal Young and Julie Gardner? The preliminary talks are getting quite detailed! We've appointed a producer. I've written a treatment and story ideas for the whole series, and we're proceeding from that. We've then got one big meeting in December, and then it's all systems go. I'd love to tell you more about the stories, but until it's all real, I'd only be wasting your time.

But I've given Julie a crash-course in *Doctor Who*. She's a huge *Buff*, *Angel*, and *Smallville* fan, but has only vague *Doctor Who* memories from childhood. So I gave her a list – *City of Death*, *Ark in Space*, *Dalek Invasion of Earth*, all the stuff you'd expect – and packed her off home. And she loves it! I get phoned up, to be told how marvellous *The Curse of Fenric* is. Julie turned up at our last meeting armed with a copy of *Doctor Who On Location*, cos she wanted to know how many stories had been filmed in Wales!

At the Hull Literary Festival in November, you hinted that the series could run for longer than the six or eight episodes first suggested. What can you tell us about the various options being considered?

At the moment, we're planning thirteen episodes, 45 minutes long. This could change, of course – the number of episodes could lessen as soon as the budget becomes more concrete. But it's a good plan. We're excited! The 13 would be a mixture of one-off episodes, and two-parters, complete with cliffhangers. Again, all subject to change.

I can certainly tell you that the BBC talks about this show as a potential long-runner. We aren't looking at a special one-off season for nostalgists only – we all want this show to succeed, to gather viewers, to exhilarate and stimulate and create new memories, and return every year. That's aiming high, in today's ruthless, ratings-driven world. But if you're not aiming high, why the hell are you aiming at all?

Finally, to satisfy our never-ending desire for knowledge, what other tidbits can you tell us about the new series?

Again, I can't go into detail – that's so annoying, isn't it? – but I did an interview with *DWM* a few years ago [*DWM* 279], where we speculated about how *Doctor Who* could return. And in that article, I said that budgetary restrictions would make the show Earth-bound. Well, now we're here, and it's real, and I'm looking at the budget, and I'm thinking, to hell with it. Let's voyage. In time and space. As a programme, it's always going to use present-day Earth as its touchstone – not just because of logistics, but because that makes sense dramatically. But it would be such a shame to ignore the endless vistas offered by a fully-functioning TARDIS. The Doctor and his friend Rose will be able to travel anywhere, anytime, every Saturday night.

DALEK SCRIPTS!

Coinciding with Big Finish's third series of *Dalek Empire* in May 2004, will be a large-format script book containing the scripts for all eight plays of the first two seasons. "As well as the scripts themselves, there will be lots of extra bits and

bobs, including cut scenes and alternative storylines," says *Dalek Empire* supremo Nicholas Briggs. "I'm also going to do an ongoing commentary for each episode, although it'll be done more in a Q&A interview format. Hopefully that'll get to the nub of what people actually want to know, and cut down on the waffle!" Briggs also told *DWM* a little of what to expect about *Dalek*

Empire III. "I've had the basic storyline mapped out for a while now, but in writing it I found it's taken on a life of its own. Some of the old characters will be returning, but there'll also be plenty of new ones." And the Daleks themselves? "They are even nastier. They've become even more desperate – and even more cunning ..." The six plays in *Dalek Empire* III will be released monthly from May.

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PYRAMID'S RICHES

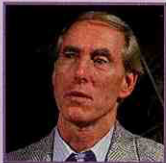
Pramids of Mars is set for release on DVD on 1 March, with a host of extra features. "It looks like being one of the most packed DVDs we've done," the Restoration Team's Ed Stradling told **DWM**. "I wanted to produce something to establish the factors behind the huge success and the lasting popularity of the Philip Hinchcliffe/Robert Holmes period of the programme. Their stuff was in a different league, in my view, and I've never really been able to pinpoint quite why, so that was my aim."

"We've also interviewed Paddy Russell, Lis Sladen, Philip Hinchcliffe, Christine Ruscoe, Bernard Archard, Peter Copley, Michael Sheard and Gabriel Woolf about their time on the programme."

"Whereas the *Pyramids* feature will be a general collection of memories, the Hinchcliffe/Holmes documentary will be more investigative. We've spoken to a number of their colleagues including Robert Banks Stewart and David Maloney, and used footage from a 2001 Roger Murray-Leach interview. We've also spoken to a couple of *Doctor Who* fans, including former **DWM** editor Alan Barnes who has given us his opinion on the horror influences in the show."

"In addition, Richard Bignell travelled to Stargroves to record another *Now and Then* feature following his successful contribution to the *Dalek Invasion of Earth* DVD. Michael Sheard narrated this during the commentary session which he attended with Philip Hinchcliffe and Lis Sladen."

"There's also a hilarious Easter Egg," Stradling says, "which many readers will have seen at Panopticon, where it brought the house down. But for those of you who weren't there I shan't spoil the surprise!"



OUTSIDE THE SPACESHIP

Compiled by Dominic May

IT'S BEHIND WHO! The Seventh Doctor and Mel are back together at the Yvonne Arnaud Theatre from 12 December to 4 January in *Dick Whittington* with **Bonnie Langford** as Dick, **Sylvester McCoy** as King Rat and Dalek voice **Royce Mills** as Sarah the cook. Tickets can be obtained on 01483 440000. **Frazer Hines** is Wishee Washee in *Aladdin and the Disappearing Princess* at the Theatre Royal, Lincoln from 16 December to 24 January (phone 01522 525555 for tickets). **Louise Jameson** is Slave of the Ring in *Aladdin* at the Capitol, Horsham (01403 750220) from 11 December to 4 January. **Peter Purves** is directing the Chuckle Brothers in *Cinderella* at the Cliffs Pavilion, Southend-on-Sea from 12 December to 11 January (01702 351135).

LITTLE BRITAIN ON 2 Tom Baker's entertaining narration on *Little Britain* transfers from BBC3 to BBC2 from 1 December and due to its success, a new BBC3 series has been commissioned for filming next summer. Meanwhile, Tom's new official website can be found at www.tombaker.tv.

PINAFORE RESUMPTION The opening dates for **Colin Baker's** spring tour in HMS Pinafore are: 27 to 31 January – Liverpool Empire (Box office 0870 606 3536) and 2 to 7 February – Theatre Royal Bath (01225 448815).

STEVEN AND SARA REUNION Peter Purves appears as Alfred Nobel in the *Blue Peter* Quest serial *Masters of Time* just before Christmas alongside **Jean Marsh's** Kismet Stryker. It was the first time the pair had worked together since *Doctor Who* and according to *Blue Peter* producer



Richard Marson they got along famously. Purves won the *Blue Peter* edition of Five's new quiz 19 Keys on 10 November, which also included *The Horns of Nimón's* **Janet Ellis**.

MORE FROM MR RUSTY New *Doctor Who* guru **Russell T Davies** has been scripting a movie about *Who Wants to be a Millionaire?* cheat Charles Ingram with a view to it entering production next year. As part of his BBC *Doctor Who* deal he has brought with him *Casanova*, which he originally wrote for ITV when new *Who* executive producer **Julie Gardner** was a LWT producer. In her role as Head of Drama BBC Wales she has commissioned Davies to rewrite it from its original two-part go-minute form into four hour-long episodes with production planned for the second half of 2004.

NEW HITCHHIKER The final three of the late **Douglas Adams' Hitchhiker's Guide to the Galaxy** books are being produced for Radio 4 by independent company Above the Title, adapted by Dirk Maggs and featuring surviving original radio cast members Simon Jones (Arthur Dent), Geoffrey McGivern (Ford Prefect), Mark Wing-Davey (Zaphod Beeblebrox), Susan Sheridan (Trillian) and Stephen Moore (Marvin) augmented by William Franklyn as the Book and Richard Griffiths as Slartibartfast. *Life the Universe and Everything*, which Adams wrote using material from his aborted *Doctor Who* and the *Krikkitmen* film script, is due to air in the spring in six episodes and Adams himself will make a posthumous appearance as Agrajag thanks to recordings from Dove Audio's unabridged book audio series. *So Long and Thanks for All the Fish* and *Mostly Harmless* will follow in late 2004 as a combined eight-part series. Sadly **Paddy Kingsland** has declined to provide the music.

DID YOU MISS? **William Russell** in Samuel Beckett's *Waiting for Godot* at London's Finborough Theatre during November; **Caroline John** as the Mother Superior in Radio 4's *The Chasseur and the Nun*.



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EDITOR'S LETTER

Doctor Who fandom is currently going through something of a 'Phoney War' situation (ask your grandparents or watch the Discovery Channel any weekday evening for a fuller explanation), as we face the long wait until the series returns to our screens. We've had the media hype, the initial gobsmackery has subsided, we've placed our four Radio Times covers in every possible permutation, and now we're all looking at our calendars thinking just how far away 2005 seems.

I know it's frustrating that there's currently so little concrete news about our favourite programme's second coming, but here at DWM we're trying our hardest to keep you fully up-to-date without resorting to rumour and hyperbole. We're incredibly lucky that we have a certain Mr T Davies on our side in this task, and he's promised to keep you guys fully abreast of all developments – expect a sort of 'Cardiff Data Bank' fact file from the front line each issue. Gawd bless him!

Not surprisingly we've had lots of letters from readers asking us, in strictest confidence of course, to tell them who's really been cast as the new Doctor, since Russell's bound to have let it slip to us, isn't he? Erm, no. Honestly, nobody's keeping any big secrets at the moment, it's just that no

"We're looking at our calendars thinking how far away 2005 is!"

firm decisions have been made. No, really. I'll swear an oath on my battered copy of Peter Haining's *A Celebration* if it'll help! There's a long way to go yet, and we're all just going to have to be patient while the scripts get written and the cogs begin to turn at BBC Wales. Lord knows, we've waited 14 years for this to happen, so another few months isn't going to kill us.

In the meantime we've got tons of fantastic features already lined up for the new year, so there's no reason for the wait to be a dreary one. In fact this issue contains our annual DWM Awards poll form, so you can all kill half an hour filling that in and sending it back to us, can't you? It'll be good practice for the issue in late 2005 when you'll be filling in the first TV Season Poll since 1989! Hahahahaaaaa!

Sorry, sorry. Meant to be calming things down here. Actually, I was hoping we could make this issue into some sort of 'Christmas Special' affair, but unfortunately time constraints and all the fuss and nonsense around the 40th anniversary have meant that the best we could do was a mingy old bit of holly on the contents page. Oh, and our annual Christmas Quiz, of course. I would say, 'Maybe next year, eh?', but by then, who knows what else might be commanding our attention ...?

Happy Christmas everyone, and here's to an exciting 2004.

EDITOR CLAYTON HICKMAN
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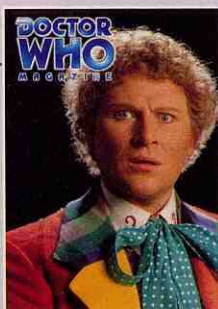
PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Andrew Beech, Neil Corry, Russell T Davies, Robert Dick, Gary Downie, Mark Gatiss, Gary Gillatt, Justin Richards, Gareth Roberts, Julie Rogers, Gary Russell, Robert Shearman, Ed Stradling, Paul Vanezis, BBC Worldwide, BBCi and Big Finish.

SPECIAL THANKS TO Everyone who gave of their time so generously at the DWM Awards, and especially all those readers who sent in their photos, even if we couldn't use them all. Cheers guys!

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DWMMAIL



Stephen Martin

We're fresh back from PanoptiCon, so how was it for you?

PANOPTICON PROS & CONS

Having just returned from PanoptiCon, I felt I had to write to DWM to express my annoyance at the way the event was organised – or rather, disorganised. The lack of a clear timetable or directions was ludicrous; the seminar rooms were situated along a maze of corridors that made those in the TARDIS seem easy to navigate, and it was quite impossible for anyone in a wheelchair.

It was, however, a pleasure to see so many guests – particularly Paul McGann – and the DWM Awards were the absolute highlight of the weekend. But the fact that Mark Gatiss and Jon Culshaw independently made the same joke about the lack of organisation said it all really!

STEPHEN MARTIN E-MAIL

Re PanoptiCon 2003. Two words – bloody shambles! Hooray for Mark Gatiss and the DWM Awards, though.

THOMAS BRADSHAW E-MAIL

This year I attended PanoptiCon for the first time in ten years. I'd been there at the start, at the very, very first Who convention, and at many others through the 1980s.

Yet despite the many guests and panels I felt something was missing. No, I don't mean the much-discussed lack of information and directions at the event. No, it was during the often hilarious DWM Awards that I realised that someone was missing.

It was Jon Pertwee.

During his time as the Doctor I was never happy with his interpretation of the role, although I now have great affection for that period and its associated memories. When I came to know Jon via the events he attended and social events we both enjoyed, I came to appreciate more and more just what an expert he was at handling an audience, large or small.

From the moment he came on stage he had the crowd eating from the palm of his hand, whether or not he was talking about Doctor Who. I remember sobbing with laughter at a story he told about having a pet panther. It was just a made-up story, but told so brilliantly.

He was always courteous, often wickedly funny at someone's expense, yet still making them glow with pleasure. There aren't many like him around these days, and I count myself very lucky to have experienced his larger-than-life presence.

He may be gone, but he won't be forgotten.

JAN VINCENT-RUDZKI LONDON

WE LOVE IT TOO!

Just giving you a bell to express my enormous gratitude to your recent publication of *We Love Doctor Who*. A lovely way to celebrate forty years (has it really been that long?) in the company of the good Doctor. Reading through such classic tales, both old and new, ensued in me a sense of pride for the programme, and it just made me want to shout it from the

rooftops: "I love Doctor Who!" So here's to another forty years of amusement, excitement, and general silliness!

LIAM COPSEY KING'S LYNN

I just got your **DWM Anniversary Special**. What can I say? Masterful! You keep surprising me with the ways you constantly find new and refreshing angles to look upon the tales of our old friend from Gallifrey. Well done!

MARTIN A W HOLMES E-MAIL

I don't often write to magazines, but after seeing your 40th Anniversary special, I had to say it's absolutely wonderful (naff cover, though). If only BBC Books could have employed you guys to produce *The Legend*; you achieved so much more in a fraction of the space, and with a superior design. I spent £40 on that book, and wading through 400 pages of the most vomit-inducingly badly-designed pages I've ever seen – not to mention the limp, unimaginative text, I consider myself to have been well and truly ripped off.

JOHN B COBBLERS E-MAIL

FANTASTIC FENRIC!

Having watched the special edition of *The Curse of Fenric*, I am compelled to sing the praises of Mark Ayres et al.

It's plain to see that this special version has been a labour of love, and this is the closest I have come since purchasing the TV Movie to watching new Who. I just loved it.

FRANK VINCENT E-MAIL

Thanks for the nice reviews of *The Curse of Fenric* and *The Daleks Tin* [DWM 336].

Re Fenric. Sorry if the techy-talk baffles some, but *Recutting the Runes* is, unashamedly, a technical feature for technical people. It's the kind of thing we've been asked to include on the DVDs, and Fenric seemed to be the obvious one on which to give it a try.

Re *The Daleks Tin* ... yes, I had to replace the Beatles' *Paperback Writer* in the second café scene in *Evil of the Daleks* Episode One. And a right pig of a job it was, too! But this had nothing to do with cost. It is currently impossible to license original Beatles recordings at any price: they simply say no. Therefore I either had to replace the music or (as on the cassette release) remove the scene(s).

Finally, to be really pedantic, *Hold Tight* is by Dave Dee, Dozy, Beaky, Mick and Tich and not by the Dave Clark Five. *Hold Tight* entered the singles chart on 3 March 1966 – the café scenes are set on 20 July 1966.

MARK AYRES E-MAIL

SPARE SOME TIME, GUV!

I am currently conducting a research project into the activities of Doctor Who fans, as part of my PhD at Brunel University. I need the assistance of any readers who can spare the time to complete a questionnaire. It inquires into a number of aspects of your experience of fandom and should take no more than 30 minutes to complete. If you can help, please e-mail me on

duckworthstevan@hotmail.com, adding 'qnnaire' to the subject line, or write to me at 12 St Andrews House, High Street, Epsom, KT19 8AH, and I will send you a copy and a pre-paid reply envelope. Thanking you in advance ...

STEVEN DUCKWORTH EPSOM

CUPBOARDS IN TIME

I had to laugh at Benjamin Cook's account of being shut up in a cupboard [DWM 336], as the same happened to me 30 years ago. I was running the official Doctor Who Fan Club and was invited to watch a recording. I caught the train from Edinburgh to London and was shown up to the Production Suite where I was told I would be 'stationed'. I arrived at the suite, was marched straight through it and ushered through a door ... into a cupboard. Admittedly, my cupboard had a telly in it so I could see the studio floor, but no one visited, offered tea or acknowledged me. I spent the whole day there until I slunk away home in the late evening.

I wrote a damning account of the trip in the DWFC Mag. I got a reply from Philip Hinchcliffe, apologising and inviting me to return. This time, the BBC paid for the trip, I had dinner with Tom, Lis, Ian and Philip, and was shown round the *Genesis of the Daleks* set! So cheer up Ben, perhaps they'll invite you back for the new TV series. But there's no guarantee you won't end up in the cupboard again ...

KEITH MILLER E-MAIL

IN DWM 339

CURTAIN UP!

In the first of a two-part *Archive Extra*, Andrew Pixley looks at Doctor Who's first tentative steps into the nation's theatres ...

MAKING MAGIC

Former Doctor Who production manager Gary Downie lets us into some more behind-the-scenes secrets from the Sylvester McCoy years ...

BACK TO PUDDING LANE

Coinciding with its release on DVD, 1982's tale of rats and reapers, *The Visitation* is, er, revisited in *The Fact of Fiction!*

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The Doctor's visit to the old west takes a few unexpected turns in the second part of *Bad Blood*.

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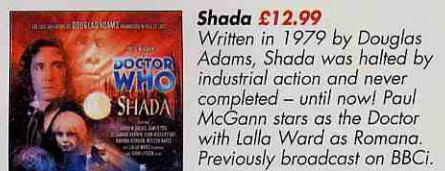
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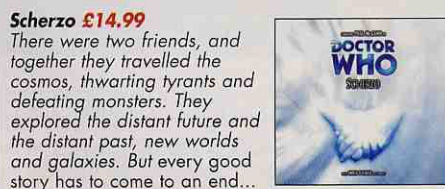
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Recorded 16 May 2003

Doctor Who Paul McGann
Charley India Fisher

Sound Design Gareth Jenkins
& Andy Hardwick

Director Gary Russell

SCHERZO

AN AUDIO DRAMA BY ROBERT SHEARMAN PREVIEW BY IAN FARRINGTON

Is the Doctor pleased that his companion has followed him on his latest journey? Is Charley unwelcome? And where exactly are they? They're alone, frightened and can't see a thing ...

Scherzo began back in 2001, when Big Finish producer Gary Russell took Robert Shearman out for a meal and told him his plans for the Eighth Doctor audios.

"As a fan who was as keen as anyone else to find out what happened after *Neverland*," says Shearman, "I was, of course, very excited about that." Those plans for the season after *Zagreus* were very different to what ultimately happened, however. "The original idea," explains the writer, "was that the season would be presented as a twelve-part adventure, released over three months, and that I would bookend the whole thing, writing episodes one and two, and then eleven and twelve."

Russell suggested that the first two episodes be a two-hander, dealing with the conclusion of *Zagreus*. "It was later decided it would be more sensible if I wrote a four-parter instead – much to my relief, because two two-parters is a lot more work!" Shearman wanted to keep the idea of a play featuring only the two principles. "I've written a lot of two-hander plays – both for the theatre and for radio. When I'm commissioned to do a two-hander for Radio Four, I'll usually keep the action moving by having the story take place over many years, so that the relationship is constantly in flux. I did the same thing with *Scherzo* – and rather than structure it as four episodes, saw it instead as four long chapters in continuous time, set some months

apart. It may well be the most minimalist *Doctor Who* story ever told – no guest cast, no incidental music, few scene breaks – but whereas most stories take place over a few days at most, the scope for this one is simply ages!"

It's the end of a week-long recording block in Bristol, during which the third Eighth Doctor audio season has been taped. Whilst the rest of the rainy West County go about their Friday lunchtime business, inside Christchurch Studios Gary Russell is preparing to direct the final play of the week – which, ironically, will be the first to be released.



"IT MAY BE THE MOST MINIMALIST DOCTOR WHO STORY EVER!"

Writer Rob Shearman on *Scherzo*'s lack of guest cast and incidental music

"We did the read-through this morning," says Russell over lunch. After completing *Living Legend*, the story given away free with last month's **DWM**, McGann and his co-star India Fisher sat in the studio's control room and read the whole play through. "Although I know India was very familiar with the play, Paul was less so and therefore it gave them a chance to try things out and see where it was building to."

During the lunch break, Shearman tells **DWM** about the writing process. "I was at first a little unnerved about being the poor sap who wrote the story which followed on from *Zagreus*, officially the 'Biggest Doctor Who Story Ever'. You can't compete with that! The only way to respond is to scale things right down, produce something which is small and intimate. Philip Martin's story, *The Creed of the Kromon*, is a traditional story, and there really had to be something in between that and *Zagreus* which let the audience – and the characters – catch their breath a little."

At the start of the afternoon, the director takes Paul McGann in to the studio – which has had its lights dimmed for dramatic effect – and the actor records monologues to introduce each episode. India Fisher then joins them and they prepare to begin recording.

"Because there are just two actors involved," says Russell, "I'm avoiding the traditional rehearse/record plan. Doing it this way gives them a chance to get to grips with the situations presented as the play unfolds."

rather a shame we didn't get to work together! But it's better for the story and the character this way."

Suddenly, it's time for everyone to move upstairs to the studios' starship-bridge-like control room. Sat next to Shearman is Will Schindler, who came to Bristol yesterday to listen to the recording of *The Twilight Kingdom*, his first Big Finish story. The pair of writers obviously get on well. "He was my script editor on the BBC series *Born and Bred* last year," says Shearman. "Just as he was there for me when I had to bash out a storyline about a 1950s country hospital, so I was there for him when he was coming up with his grotesque horror story!"

"What's *Scherzo* all about?" whispers **DWM** as the actors begin recording.

"It's rather hard to do that without spoiling some *Zagreus* secrets!" admits Shearman. "But it's about the Doctor and Charley themselves, how they relate to each other, and how much they now need each other. I wrote a lot of it on my honeymoon – and it was a good time to produce something about love, and the responsibilities of love, how frightening and claustrophobic it can be, but also how hopeful and liberating its effects are. And it's about music – how its

"IT'S ABOUT HOW THE DOCTOR AND CHARLEY RELATE TO EACH OTHER..."

Rob Shearman explains the ethos of *Scherzo*



presence or absence affects us and how we behave to each other. And just when background noise and random dissonance evolves into something of melody and rhythm which is capable of moving us. There'll be no incidental music – all the sound effects and notes we'll hear are the same things that the Doctor and Charley hear.

"It's such an odd piece," continues Shearman, as recording nears its end. "Very hard work for Paul and India, who are never off-mic for the whole thing. I just hope they feel I've done justice to their characters. It's been very different to the other Doctor Who recordings I've attended, because it really is very concentrated stuff.

Usually we have a couple of days to work our ways through all the different scenes and subplots and larger than life characters, and there's lots of bonding in the green room. Here we have, effectively, four continuous scenes, first given a read-through – very rare for Big Finish, but because of the emotional shifts in this one, quite essential – and then no more than three hours getting it in the can. It gives the story a very raw, very frank feel which is appropriate."

How has the week-long recording gone? "Fabulous," says Russell. "Paul and India work so beautifully together. Poor, poor C'rizz – playing gooseberry to these two in the future..."

"Can I lie down?" asks Paul McGann. It's been a long day in the studio. **DWM** offers its services as a shrink. "Yes, you can!" Has it been strange recording *Scherzo*, given that *Zagreus* – the multi-Doctor extravaganza that precedes it – has at this point not been recorded yet? "We've heard snippets and fragments about it. It's a bit like working on a film set – you record the end first, then the middle. It's not a problem or an impediment."

What about *Scherzo* – it's another episode in the Doctor/Charley arc. "First and foremost, you play the story that you're working with. The other stuff just happens. It's like sometimes when I holler up the stairs at my kids, it bounces back off the wall and it's my dad speaking!"

2003 began with Rob Shearman's, January's *Jubilee*. With *Scherzo* closing the year in December, and an *Unbound* story in between, it's very much been his year. "I was enormously flattered to be commissioned so much in the anniversary year," says the writer. "I wanted to show my love for it by celebrating its enormous storytelling range. Because at the end of the day, Doctor Who is rather fab, isn't it?"

Scherzo – a musical term, Italian for 'a little joke' – is Shearman's second script for McGann and Fisher. The first, *The Chimes of Midnight*, was voted the best audio of all time in **DWM**'s anniversary poll. "It's funny looking back, but when I wrote *Chimes*, *Storm Warning* hadn't even been finished – and so I didn't know who India Fisher was, or how the chemistry of the Doctor and Charley would work. All the scripts written in those first two seasons were very much done blind. I know that mine was certainly done on a wing and a prayer. I had been so bowled over by India and Paul, and the emotional depth that they'd given to my haunted house script, and in some ways I wanted *Scherzo* to be a 'thank you' to them both. They'd achieved so much, creating a partnership between Doctor and companion which is second to none. I couldn't have imagined being able to tell a four-part story with any other combination – but there is so much to explore in the relationship between the Doctor and Charley that I knew *Scherzo* would be very satisfying to write. And it was!"

Having recorded *Living Legend* this morning, Conrad Westmaas – who all week has been playing the Doctor's new companion C'rizz – bids farewell to everyone. "*Scherzo* was originally meant to introduce C'rizz," notes Shearman. "It wasn't within the main action of the story, but the last few minutes of Part Four, to lead into his first proper role within *The Creed of the Kromon*. Once I'd written the script, Gary said he'd rather preserve *Scherzo*'s two-hander tone, and bring C'rizz in more effectively in Philip's story. I was rather relieved at the time, because I think I'd done a staggeringly bad job with C'rizz, and that I'd shoehorned him in somewhat awkwardly. I've become good mates with Conrad, who gives life to the funny little chap, and think it's

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DECEMBER

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SUNDAY 14

TV Doctor Who: Timelash by Glen McCoy [Sixth Doctor and Peri] UK Gold

SATURDAY 20

TV Doctor Who: The Trial of a Time Lord (1-4) by Robert Holmes [Sixth Doctor and Peri] UK Gold

SUNDAY 21

TV Doctor Who: The Trial of a Time Lord (5-8) by Philip Martin [Sixth Doctor and Peri] UK Gold

ALSO THIS MONTH

Audio Drama Doctor Who: Scherzo by Rob Shearman [Eighth Doctor and Charley] Big Finish



Audio Drama Doctor Who: Shada by Douglas Adams [Eighth Doctor, Romana and Kg] Big Finish
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JANUARY 2004

SATURDAY 3

TV Doctor Who: The Trial of a Time Lord (9-12) by Pip and Jane Baker [Sixth Doctor and Mel] UK Gold

SUNDAY 4

TV Doctor Who: The Trial of a Time Lord (13-14) by Robert Holmes and Pip and Jane Baker [Sixth Doctor and Mel] UK Gold

MONDAY 5

Novel Doctor Who: Sometime Never by Justin Richards [Eighth Doctor] BBC Books

THURSDAY 8

DWM Issue 339 on sale Panini Comics £3.40

SATURDAY 10

TV Doctor Who: Time and the Rani by Pip and Jane Baker [Seventh Doctor and Mel] UK Gold

SUNDAY 11

TV Doctor Who: Paradise Towers by Stephen Wyatt [Seventh Doctor and Mel] UK Gold

MONDAY 19

DVD Doctor Who: The Visitation by Eric Saward [Fifth Doctor, Adric, Nyssa and Tegan] BBC Worldwide

ALSO THIS MONTH

Audio Drama Doctor Who: The Creed of the Kromon by Philip Martin [Eighth Doctor, Charley and C'rizz] Big Finish

Novella Doctor Who: Blood and Hope by Ian McLaughlin [The Fifth Doctor, Peri and Erimem] Telos £10 (standard)/£25 (deluxe edition)

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THE EYE OF THE TYGER

A NOVELLA BY PAUL MCAULEY PREVIEW BY DAVID DARLINGTON

"Someone once said that the novella was the ideal form for science fiction," says Paul McAuley, "and like most SF authors I've written quite a few novellas. Science fiction deals with ideas. A short story has only enough room to present just one angle on an idea; at between twenty and forty thousand words, the novella gives the author enough space to thoroughly explore a single idea without too much digression and subplot. There's a nice sense of uninterrupted momentum ..."

Since McAuley's novella *The Eye of the Tyger* functions as Telos Publishing's contribution to the 40th anniversary celebrations, it's perhaps surprising that the slot was handed over to a writer new to the mythos. "I've known [publisher] David Howe for a while, and one of his great charms is that he's pretty open-minded and very encouraging about welcoming people to the franchise. We got serious about my doing something for Telos after my friend Kim Newman wrote *Time and Relative ...*"

That particular novella was set just before *An Unearthly Child* – which McAuley, as I hope he won't mind me pointing out, is old enough to remember. "I remember hearing the news of Kennedy's assassination," he admits, "I remember being frightened of William Hartnell's minatory Doctor, but that didn't stop me becoming hooked. I was a regular

viewer for next ten years, until I moved into a flat without a television, and then I stopped watching everything for several years. Telos has given me a chance to revisit an old friend, albeit in a new guise."

"The great thing about *Doctor Who*," McAuley enthuses, "is that it is a terrific story-generating machine. You have all of human history and the whole galaxy to play with; I jumped at the chance of writing a good old-fashioned space adventure. The most interesting thing about the Doctor is that he uses his mind to find a way out of the problems he falls into; it's always startling just how much he does know, and how much he can deduce from only a little evidence. He's also a very strong moral force – he has a clear sense of right and wrong, and sticks to it."

"The spelling of the title," he continues, "is a very deliberate tip of the hat to William Blake, as is a tiny reference to him in the story, and the image of the avatars of the Conservers – they're borrowed from Blake's visionary painting of an angel standing in the middle of the sun. He was, without doubt, a genius, and a genuinely strange artist who warned against narrow vision and seeing the world only in mechanistic terms – he had a big thing about Isaac Newton. I don't necessarily agree with his apocalyptic spirituality, but given what we now know about quantum mechanics, chaos theory and emergence and much else, he was essentially right: the universe is stranger than we can imagine, and fundamentally indeterminate. Which is, of course, one of the lessons that my narrator and protagonist, Fyne, must learn about the nature of time."

"I had great fun writing *The Eye of the Tyger*, and if it was possible to do it again – hi there, BBC licensing people! – I'd jump at the chance. For a start, there's both the back story and a possible sequel to explore ..."

"MY NARRATOR AND PROTAGONIST, FYNE, MUST LEARN THE NATURE OF TIME..."

Paul McAuley on the fundamental themes of *The Eye of the Tyger*

RELEASED 19 JANUARY 2004

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- *Directing Who: Peter Moffatt* – interview with the director about all of his work on *Doctor Who*
- *Writing A Final Visitation* – interview with writer Eric Saward about his first *Doctor Who* script
- Film Trims – short segments of trimmed material and alternative takes from the location filming
- Photo Gallery
- Production Notes subtitles
- 'Easter Eggs'

THE VISITATION

A DVD STARRING PETER DAVISON PREVIEW BY DAVID DARLINGTON

"We planned this as the second release of 2004," reveals content producer Steve Roberts, "but events conspired to force us to swap two releases around, which is why it's closer to the *Earthshock* release than we might have hoped. BBC Video wanted to capitalise on some commentaries we already have 'in the can' – we routinely record commentaries for unscheduled releases if an artiste who lives outside the UK is over here on a visit. We had, therefore, recorded a few with Matthew Waterhouse, including *The Visitation*." Not untypically for a Peter Davison commentary, it verges on the anarchic ... "With Davison and Waterhouse together, it was never likely to be the most serious commentary!" Roberts agrees. "Peter always enjoys himself, and his commentaries have rated highly for viewer appreciation ..."

Extras include an interview with incidental music demigod, Paddy Kingsland. Would this have been at the instigation of Mark Ayres, by any chance? "I do tend to bang on about music and sound," Ayres confesses, "as I think these are a massive part of the success – or otherwise – of *Doctor Who*. Of course, I am biased! The feature was John Kelly's idea, though I did expand upon it. We shot two hours of material, the full fruits of which may not be seen for a while. There are plans, but I mustn't give anything away. I suspect we'll be talking to other composers ..."

The aforementioned John Kelly takes responsibility for all three featurettes on this release, in fact. "I first met the Restoration Team via their internet forum," Kelly reveals, "by asking a series of – probably very stupid – questions that they were gracious enough to answer, and I happened

to mention that I had studied video and film at Bournemouth Arts Institute and was keen to get experience. I got invited along to record material for *The Aztecs*, and it snowballed from there." The Saward featurette is interesting – it seems such special features have rekindled his enthusiasm for the show. Interviewer Richard Molesworth reveals, "Eric has not been able to participate in an audio commentary, for one reason or another – although he is always happy to answer specific questions on camera, which we've done. His interview for this release took up a morning at the Black Park location, and concentrated solely on *The Visitation*."

"I understand that Eric has not been involved in fandom for a while," continues Kelly, "and if we have renewed his interest, that's great. It's well known that the end of his time on the show was turbulent, and I think Eric has been hesitant to comment, perhaps not wishing to open old wounds. A lot of time has passed, and, as Eric himself says, he wouldn't have worked five years at the post if he hadn't enjoyed himself for the most part. I think he was nervous doing the early sessions for *Earthshock* and *The Two Doctors*, but once he realised we weren't there with a hidden agenda, he relaxed and gave us a candid and interesting interview."

This release means that Davison is way out in front, with five releases while no other Doctor has more than three ... "BBC Video specifically asked us for another Davison – they are the most popular DVD releases, apparently," Roberts observes, "but the rest of the year will see the others playing catch-up, don't worry! People should remember that this is only the twentieth UK DVD release and there are eight Doctors, so it's going to be a while before the averages become more representative ..."

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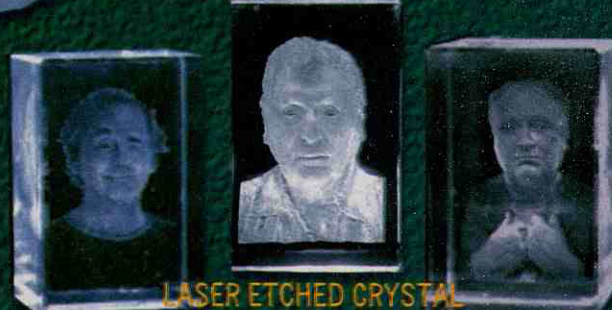
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WISHING A MERRY CHRISTMAS TO YOU ALL

the dwm interview

Gary Downie



hot gossip

Where it all began: Tom Baker braves the elements on Brighton beach for JNT's first story, *The Leisure Hive*.



From the cold of Brighton beach to the baking heat of Spain, Production Manager Gary Downie helped steer *Doctor Who* through its most difficult decade – the 1980s. In the first of a two-part interview, Benjamin Cook catches up with a man who has a unique perspective on the show's problems. Let's make magic ...

Portraits by
Benjamin Cook

John Nathan-Turner: the most high profile and controversial producer of *Doctor Who* to date. Since his death in May 2002, much has been written – not least in this very magazine – about his marathon tenure as producer, and of the man behind the Hawaiian shirts, the cheesy catchphrases, and the controversy of the show's later years. And yet, according to his long-term partner, production manager Gary Downie, some of what's been said has been rather far from the truth. Yes, even in this very magazine! And Gary should know. "I was in on everything," he explains.

The fact is this: no one knew John like Gary knew John. So we offered him the chance to set the record straight once and for all – his side of the story, what really happened, wars and all. Gary Downie leapt at the chance. And so did we – let's face it, we're never ones to pass up an inside scoop.

DWM caught up with Gary in his hometown of Brighton – in a bar overlooking the beach used as a location for *The Leisure Hive*. Of course, that was back when the John Nathan-Turner era was just starting – the Fourth Doctor, Romana and K9, braving the elements on Brighton beach. That's how it all began. But where did it go from there?

How did you get into television? You started out as a dancer, right?
Yeah. I was born in Africa, but I came over here and started working as a dancer. I worked with Ridley Scott before he became famous. I did his commercials for Typhoo Tea!

Ridley Scott made Typhoo Tea

commercials?!

[Laughs] Yeah! The last four years of my dancing career weren't very happy. I was a bloody good dancer and I resented the fact that I'd negotiate a fee for myself and then they'd pay all the other dancers the same. They weren't as good as me.

That's humble of you!

I had a huge ego. I still have a big ego. You can't get rid of it. You have to have an ego in our business. You have to be strong.

How did you make the leap from dancer to assistant floor manager?

Well, I really didn't know where I wanted to go from dancing, but John was working on [BBC series] *Song of Songs*, which I then worked on as choreographer. That's how I broke into choreographing.

Was that the first time you worked with John?



Conventional pursuits for Colin Baker and John Nathan-Turner

Yeah, it was. He said to me, 'They need assistant floor managers in our department. In fact, they're so desperate they might even take you!' So I applied and got the job. I became permanent staff. We then worked together again on *Underworld*. I think John was the production assistant.

Production unit manager, surely?

Oh right, yeah. I was assistant floor manager. The production team had blown the budget. That's why we didn't have any sets! All the props were visual effects. The only actual prop was an apple, because Leela had to bite into one. I ordered six apples in case there were retakes, but the prop buyer was a very flamboyant man. He refused to order six apples. 'Are those the only props?' he said. 'I can't order only six apples!' He went to Harrods and bought a crate of apples, just to justify his budget. But we didn't need them. We were eating apples for days!

Was Tom Baker as difficult as his reputation suggests?

Tom was alright. He didn't suffer fools gladly. I suppose in those days I found him ... not daunting, but he was very larger-than-life, you know? It was very much his show.

Your next work on *Doctor Who* was choreographing *Black Orchid*, wasn't it?

It was the party sequence. I had to teach the cast to Charleston and foxtrot, and do all the traditional ballroom dances. All those people in the background are professional dancers. I employed dancers who I'd worked with before.

How did you manage coaching the regulars?

I didn't really need much time. I'm a professional. Matthew Waterhouse has two left feet, though, so we mostly left him at the table eating food!

What were the other regulars like to work with?

Peter Davison was very nice. He has a subtle strength, I suppose. Sarah Sutton was like Peter – she had strength underneath. I think that's why Peter adored her. And Janet Fielding was a women's lib, burn-your-bra type. She had a bit of a chip on her shoulder. All Australians did at that time. I can say this because my father was Australian. You see, their lifestyle was American, but they were supposed to be British, but they were neither, which is a big identity crisis. Janet wanted to be taken for all her worth as a woman. And that's what John wanted. He wanted a feisty lady. Her character was feisty. John liked companions who had something about them. You know, Sarah Sutton was gentle and ladylike; Janet Fielding was feisty, so the girls would like her, because she gave the men a run for their money; Nicola Bryant was there because ... well, I suppose for the dads, because she was nice looking. She had all the right physical attributes [laughs]. That's why John =>



brought her in. He wanted this all-American pom-pom girl.

How does the job of production manager differ from assistant floor manager?

The assistant floor manager is responsible for ordering the props, running the rehearsals and marking up the set. You keep your eye on the script and inform the secretary every night of any changes that have been made. On studio days, you're setting up props with the prop men and making sure that things run smoothly, but you take more of a backseat and the production manager steps in. The production manager is like an assistant director – you do the film schedule, the studio schedule, book all the extras, book all the technical facilities, any locations ... You're in charge of the studio. You run the studio floor. Those are the differences. One you get paid overtime, the other you don't. When I was assistant floor manager, I was always flush with money. When I became a production manager, I realised that my AFM was richer than I was! Management don't get overtime. And with any management level position, in those days, the BBC would investigate you ...

How do you mean?

It could be, I don't know, phone tapping or being followed. They wanted to monitor your lifestyle – to see that you're not prone to blackmail, to check that you couldn't be compromised or blackmailed. They'd check on you – on your background and all that – before they'd give you a managerial post. I don't know if that still happens.

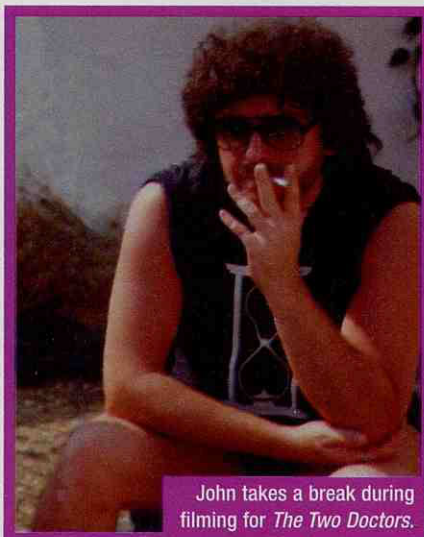
Moving onto *The Two Doctors* now, was it really

"You have to know when to have **fun and games** and when to knuckle down."

necessary to film it in Spain? Or was that just an excuse for the production team to go on holiday? Well, it was a bit of both, wasn't it? *The Two Doctors* was going to be shot in America, but that fell through. John was still determined that we'd go abroad, because that was John's way of keeping the show alive. It was exotic. No dreary English locations. We went through a Spanish holiday firm. In essence, everyone was taken on a ten-day package holiday, because it was the cheapest way to do it.

How do you go about choosing locations?

I went over to Spain two or three times to find the right locations, which was rather nice. You work during the day and go and play at night. Yeah, and you're paid for it!



John takes a break during filming for *The Two Doctors*.

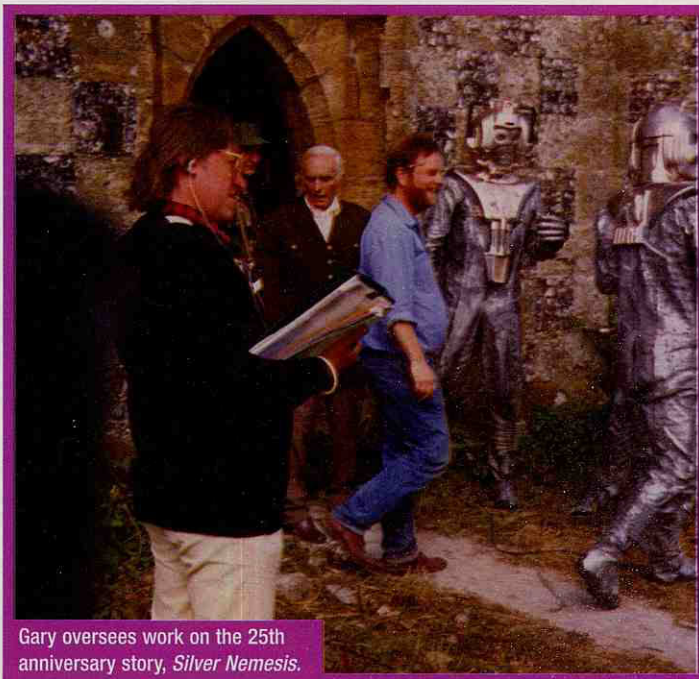
DWM, can't it? There were all these prostitutes standing down the road. As we're walking along, they'd go, 'Sucky sucky? Sucky sucky?' And our production associate, Sue Anstruther said, 'Oh, isn't that civilised? They're offering us glasses of saki!' [Laughs] We had to explain to her! 'Oh,' she said, 'Oh, I see.'

What was the deal with Eric Saward, then? He and John didn't always see eye to eye ...

Eric had a lot of problems he had to work through, and was taking it out on everybody. I can see that now. His personal life interfered in his work. He was involved romantically with John's secretary, Jane Judge. Things that Jane heard in the office she would inadvertently tell Eric ... Things that shouldn't be heard were discussed. There was a lot of resentment. I think Eric probably thought he should have been producing the show.

His relationship with John can't always have been turbulent.

Of course not. If it were as bad as I read in some magazines – that John hired and fired – he would have got rid of Eric ages before. John didn't hate Eric. The fans don't read between the lines. If Eric had been so discontent with the job, why did he



Gary oversees work on the 25th anniversary story, *Silver Nemesis*.

It's wonderful. You home in on the major location and then see what you can find around it. Even over here, you don't want to travel more than an hour, as it eats into your filming day.

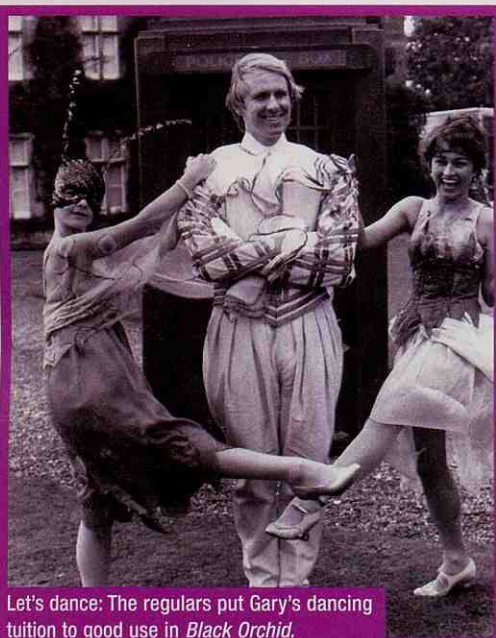
How much would the company socialise on location shoots? John seems to have been famous for his location parties ...

Yeah, he was. It was very much group dinners. Or you'd sit and chat in the bar – a bit like conventions, really. And we went on a group outing in Spain. My interpreter showed us the red light district! I can say this in

stay on for as long as he did? I wouldn't work in a job I hated.

You must have been privy to all sorts of behind-the-scenes gossip. What else can you tell us?

Oh, I could tell you quite a few stories ... As production manager, I'd know what everyone was up to, especially on location – you know, who was sleeping with who ... I had to go and bang on the bedroom doors in the morning, make sure they were awake, and the number of times I didn't get an answer from one door and then two voices would pipe up behind another!



Let's dance: The regulars put Gary's dancing tuition to good use in *Black Orchid*.



Colin Baker and the crew swelter in 100 degree heat for *The Two Doctors*.

"When we did **The Two Doctors**, everyone was basically taken on a ten-day package holiday to Spain – it was the cheapest way to do it!"

On *Doctor Who*?

I can't name names, but not everyone would always sleep in their own bed on location, let's put it that way.

Did any of the regulars ever ... well, you know?

Maybe [grins].

You're probably saving it all for the autobiography, aren't you?

Yeah [laughs]. I'll write it all down, to be published on my death.

Time for some hard evidence, methinks. Yep, let's dig out those **DWM** back issues! Highlighter pen in

hand, slight frown on forehead, Gary Downie colours our fair pages in garish fluorescent stripes, and then tells us what really happened ...

Interview with Colin Baker, **DWM**

324: 'Colin is under the impression ... that his sacking was "less about me than it was about the programme. Actually, Peter Davison told me this ... that it wasn't me but John Nathan Turner that Grade was after ... Grade thought that by telling the producer to sack his lead actor, he'd force [him] to resign."

This is not right. John wanted to resign from the show. Michael Grade stopped him. He would have done John a big favour taking him off *Doctor Who*. In fact, John said the biggest mistake of his career was not resigning when Peter took the job. He'd had enough. He was bored. He didn't want to do *Doctor Who*. Nobody wanted to do *Doctor Who*. The show was too much trouble – trouble from the fans, trouble with not enough money. Only John could keep it together. It was earning the BBC money, so they kept saying to John, 'If you do just one more year, we've something nice for you,' so he'd say yes and that's how it went on. And Grade couldn't get rid of John – he wasn't John's boss. The head of the department was John's boss – someone like Graham

MacDonald or Jonathan Powell, and they couldn't sack him, because he was a member of BBC staff and there were no grounds to sack him. Michael Grade wasn't after John.

But why would he be after Colin then?

There's a history between Michael Grade and Colin. [Actress] Liza Goddard was Colin's wife. And she was Michael Grade's best friend. The divorce was acrimonious and she moved into Michael Grade's house while she was getting over the divorce. And I'll say no more. Michael Grade was determined. He did not want Colin working for the BBC.

Was John encouraged to cast a new Doctor?

Yes, that's right. He was told to go and see Sylvester McCoy in a play at the National Theatre. 'I've interviewed this man before,' John told me. 'He's really crazy, he's quirky ... but I'm not

too sure that he's right for the Doctor.' So we both went to see Sylvester in this play – and we met him in the bar afterwards for a drink. I said to John, 'He's mad enough to be the Doctor. He's an eccentric – and that's what the Doctor has to be.' Not that I influenced John, but he wanted an outside opinion. 'I think he'll be a good Doctor,' I said. He was more physical than the other Doctors. He could attempt his own stunts, which the others, with all due respect, couldn't.

But Colin Baker did his own stunts!

Alright, they wheeled him down a hill on a trolley. He just had to lie there and hold on! Sylvester had been in the Ken Campbell Roadshow, hadn't he? He did all these crazy things, so John knew that he was getting somebody really good.

Interview with Colin Baker, **DWM**

324: 'Has Colin ever blamed

Nathan-Turner in any way? "I have to confess," he says, in my darkest moments, I did think, 'I wish he'd gone out there and fought his socks off for me,' but [there] are only a handful of people that I know who would put their jobs on the line for me. I mean, clearly if he'd said, 'No! – over my dead body,' I might still be playing the part ..."

That's not correct. John spent three weeks trying to delay giving Colin his notice. He kept going to the head of department and saying, 'No, can't we keep him for another season?' But they were adamant. Colin was out the minute Grade came in. I've nothing against Colin – don't get me wrong. It's just that the interview he gave is only from the actor's perspective. It's amazing how people interpret things when they don't know all the facts. It's like when Sophie Aldred was put into the water tank on *Battlefield* and it cracked and she said that she could have died ... That's not true. She ⇒



I'm a writer ... get me out of here! Christopher Bailey was unhappy with the element of 'camp' he felt had been introduced to *Kinda*.

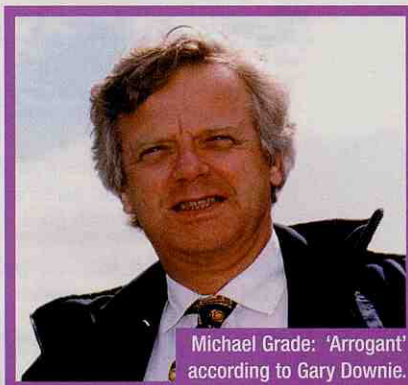


“Matthew Waterhouse
was there for the younger viewers. Had lots of fans, did Matthew ...”

was in no danger. We were more in danger on the studio floor, because of the water and all the cables. We had to jump onto the cameras!

‘I almost died’ is a better anecdote than ‘I almost got a bit wet’, though! Yeah, or electrocuted [laughs]! All Colin knew was that John phoned up and said, ‘I’m sorry, but I have to end your contract’ – but John did work hard to keep Colin. And why would John put his job on the line for Colin? Would Colin put his job on the line for John? No. And Colin says, ‘... if you’re told by your boss to get rid of an actor, I mean, you have to be pretty strong to stand up to him,’ which John did. John had nothing to lose. What was Michael Grade going to do? Sack him? [laughs] That’s what John wanted!

If Michael Grade had a personal vendetta against Colin Baker, why didn’t he give the show more of a



Michael Grade: ‘Arrogant’ according to Gary Downie.

chance when Sylvester took over? Instead the show was scheduled opposite *Coronation Street*! What people forget when they say, “oh, there were only five or six million viewers watching,” is that there aren’t five million fans in the Doctor Who Appreciation Society. This is what the fans forget. This was the general public watching, not the fans. The reason that the ratings took a plummet was that Grade put it opposite *Coronation Street*. He had fallen out with ITV and was determined to hit their viewing figures hard. And Doctor Who did that. Their viewing figures took a dive. Michael Grade used Doctor Who to get back at ITV. It’s all politics.

What is Michael Grade actually like? Did you ever know him personally?

Oh yes, I knew him. I knew him when I was a dancer. Arrogant. Arrogant man. The reason he picks on Doctor

Who is that he thinks it gives him ‘street cred’. It gets him in the news, its controversial. Otherwise, he’d be a grey blob in a grey suit – very boring, isn’t he, when you think about it? His only eccentricity is wearing red socks, I think, or red braces – I can’t remember which. The only reason he went onto ... what’s that television show? Junk in the room ...

Room 101.

Yeah. He thought he’d be controversial with Doctor Who, because he knew it’d hit the press.

What do you think was John’s primary concern: to produce a really good TV show ...

[Cuts in immediately] Very much so.

... or to keep the people working on the show happy?

No. You have to know when you can have fun and laughs, but at the same time draw the line and do your job. You have to be strong about your job – in an efficient way, not in an obnoxious way.

I mean, shouldn’t John have been a more ruthless producer?

He was a ruthless producer. Oh he was. I know he was. If you’re an out-and-out bastard, you won’t be employed. If you’re a total pussycat, they’ll walk all over you and make your life hell. You have to find the happy medium. You can’t keep everyone happy all of the time.

Interview with Christopher Bailey, DWM 327:

“John was evolving this idea of panto – slightly camp, with knowing little winks ...

I mean, it didn’t need to be like that ... The show was cancelled, wasn’t it? Part of me thought, ‘Actually, John, the chicken’s come home to roost ... I just didn’t like that ‘it’ll do’ attitude ...”

I get annoyed about this pantomime thing. Ian Levine [fan consultant] thought that up. He started the pantomime thing – digging the knife into John. I don’t know what Ian Levine thinks pantomime is. Pantomime is the most difficult kind of theatre to do. Traditional pantomime is more difficult than doing a Shakespeare play.

Christopher Bailey criticised the show for being ‘slightly camp’. Well, he wrote it. Why did he take the job?

He felt that his script for *Kinda* had been ‘camped up’.

This is an entertainment show, not a documentary! Maybe he was too boring. I don’t know what he wanted to achieve. If Christopher Bailey had a problem, he’s a grown up man, so why didn’t he go to the producer as a grown up man and talk man-to-man instead of whinging like a pommy? Why didn’t he go to his agent and complain? I’m sorry, where was his agent?

Some people prefer to avoid confrontation.

Then why wait until years later to whinge and moan about his masterpiece? He should have complained at the time.

Interview with Christopher Bailey, DWM 327: “I produced the ideas, but nobody would engage with me in terms of conversation ... There was a sense in which I was the idiot child. I just turned up for the



“When I said I wanted darker stories, this isn’t quite what I had in mind!” Peter Davison in *Frontios*.



milking ... I got back a script revision and quite a bit had been reworked ... I phoned the production office: 'This script is badly written,' I said. 'And it's got my name on it!'"

Maybe they had to liven his script up. That's why you have the script editor there. The writer should trust the editor, and the editor should liaise with the writer. Maybe this is something that Eric didn't do. I think this is where Eric let the side down. It's nothing to do with John. It's not John's department. That's why he had a script editor. The script editor deals with the scripts and the writers. Of course, John will approve the script, because it's not just up to Eric. It's ultimately down to John. If Chris Bailey was that unhappy, why he didn't go to John, I don't understand. Mind you, writers are very strange people – lonely people who work on their own and have no contact with other people.

Interview with Peter Davison, *DWM* 313: "John kept the show in the public eye. 'We've been invited to a convention in Tulsa,' he'd say, 'so we're going to cancel rehearsals on Friday, fly out instead, come back on Sunday night and go back into rehearsals on Monday!' ... He had this vision of Doctor Who as a wonderfully camp show; I would have made it an altogether darker experience. John worried too much about special effects."

I don't think John regarded it as a camp show. No, be serious! That's

"Michael Grade had a vendetta against Colin Baker. He did not want him working at the BBC."

wrong, totally wrong. He wanted to frighten and terrify people. He wanted to it be a real show, an entertaining show, family entertainment, no sex, no violence. It wasn't camp. And yeah, of course John worried about the special effects, because that's what the show was all about. It's a science fiction show. It's all about effects. This is where actors are so narcissistic. They're so into themselves and what they want and what they expect that they don't look at the overall show. They say they do, but they're only looking at it from their perspective. Maybe Peter wanted his character to be darker, but then would he be capable of playing a darker character?

He is a very good actor.

Peter Davison, with all due respect, is boring. All the characters he plays on television are wet.

Is it true about John cancelling rehearsals?

Yes, we did cancel rehearsals sometimes, but it was all worked out meticulously in the schedule. Actors don't understand this. Rehearsals weren't cancelled. Peter might not have been there, but the rehearsals

were still going on with the rest of the cast and crew. You see how things



Gary returns to Brighton beach, 22 years on ...

get distorted? They weren't cancelled. No, Peter was not scheduled on that day, because he had a convention, but the show was still rehearsing.

Interview with Peter Davison, *DWM* 313: "In a very un-vindictive way," he embarks, "I think [Matthew Waterhouse] shouldn't have been an actor ... Matthew spoke the lines quite well at his audition, I think, but he wasn't an awfully good actor ... If you take someone out of the postal room – or wherever they got him from – and put him in a successful series, it's going to go to his head."

To start with, he never came from the postal room. Maybe he started off in the postal room, but he wasn't a postal boy with John. No, he was an actor. He played in ... I can't even think what classic drama he played in, but he was very good in it.

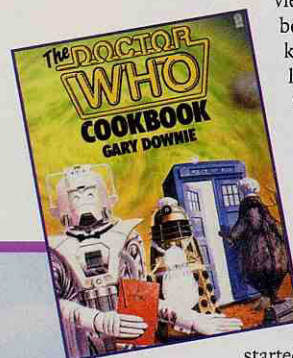
What was behind his casting? He seemed rather inexperienced for such a major part.

He had a brilliant read-through. That's why John gave him the job. It was brilliant. He gave a brilliant interview, so I don't know what happened between then and the show. But he was fun, you know?

He wasn't popular amongst his co-stars, by all accounts ...

He was a baby then, really. He has probably grown up now. He was a child. He was in awe of Tom Baker. He modelled himself on Tom. I think he appealed to the teeny-weenies, you know? He was there for the younger

viewers – the little boy image, you know? And he had a lot of fans did Matthew ...



One last question for now ... How on Earth did you come to write *The Doctor Who Cookbook*? Ah, that

started out as a joke. But

I ended up committed to it. It wasn't done for Doctor Who fans; it was a proper, real cookbook. [Sighs] Who did that dreadful cover? That crap cover! Selfridges didn't even know the book was out. There wasn't a launch party or anything. I suppose deep down I thought, 'Ooh, I'm going to make a buck from the book and retire on the profits.' When you think of all the Doctor Who fans who'd have bought it if they'd known about it. I had to go round all the book stores, taking it out of the children's section and putting it into the proper cookbook section. The cover gave a total misconception of what it was. It was a serious cookbook!

Next issue: Gary discusses his work on the Sylvester McCoy era and John's tragic death in May 2002.

THE HIT PARADE

At 8.30pm on Saturday 8 November 2003, an expectant hush fell over the 1200 or so attendees at this year's PanoptiCon convention at the Hilton London Metropole, for they were about to witness the DWM Awards – live on stage! Well, wouldn't you be excited?! Clayton Hickman tells all ...

It may not have been the Oscars or the BAFTAs, but with the Fifth and Eighth Doctors, the Brigadier, Jo Grant, two legendary producers, the King of Target Books, a BAFTA-winning comedian, the hottest impressionist on TV and, the great and the good from UK Gold and, er, Michael Grade in attendance, the inaugural DWM Awards were certainly a star-studded affair.

The star of the show was undoubtedly our host, Mark Gatiss, who held the whole thing together with style, professionalism and some immaculately barbed one-liners. As if that wasn't enough, *Dead Ringers'* Jon Culshaw was on hand to entertain us all with tales of Lord President Blair of Gallifrey!

Highlights of the evening included Katy Manning (*sans spectacles*) trying to get to grips with the Best Supporting Character nominations ("Sebastian Grayle ... or should that be Braille?!") – and suddenly realising she'd won it; Terrance Dicks' beautiful eulogy for his good friend Robert Holmes;



PANOPTICON FORTY YEARS OF A TIME LORD

- 1 League of Gentlemen star Mark Gatiss was our dapper host
- 2 Terrance Dicks accepts the Best Writer gong for Robert Holmes
- 3 Mark Gatiss sets the controls for the brewery next door
- 4 Paul Cornell wins Best Book Ever for *Human Nature*

- 5 Producer Barry Letts reads the nominations for Best Story ...
- 6 ... and Peter Davison picks it up on behalf of *Caves of Androzani*
- 7 Nick Courtney and Jon Culshaw pick up Tom Baker's award
- 8 Katy Manning wins Best Supporting Character as Iris





9



10



11



12

Peter Davison's "Yesss!" on hearing that *The Caves of Androzani* had scooped Best Story Ever (and his subsequent showing off of the trophy in the green room); Paul McGann (gaspl!) in his first convention appearance, swapping awards with his audio companion, India Fisher; Mark Gatiss attempting to bribe Big Finish's Jason Haigh-Ellery into announcing *Phantasmagoria* as Best Audio Ever; and the wonderful Verity Lambert, clearly moved as she accepted the Magic Moment Award for *The Dalek Invasion of Earth*. Roll on next year!



13

- 9 Robert Shearman and *The Chimes of Midnight* carried off three awards!
- 10 Michael Grade (it was him!) graciously accepts his Plastic Daffodil Award
- 11 Verity Lambert accepts the UK Gold Most Memorable Moment award
- 12 Justin Richards accepts the Best Book 2002 award on behalf of Lloyd Rose

- 13 India Fisher announces the Best Actor...
- 14 ... her co-star Paul McGann!
- 15 Paul then turns the tables to award India with the Best Actress trophy ...
- 16 ... and gets a kiss for his troubles! All together now "ooooooooooooohhh!"
- 17 The glittering prizes themselves. Nice!



15



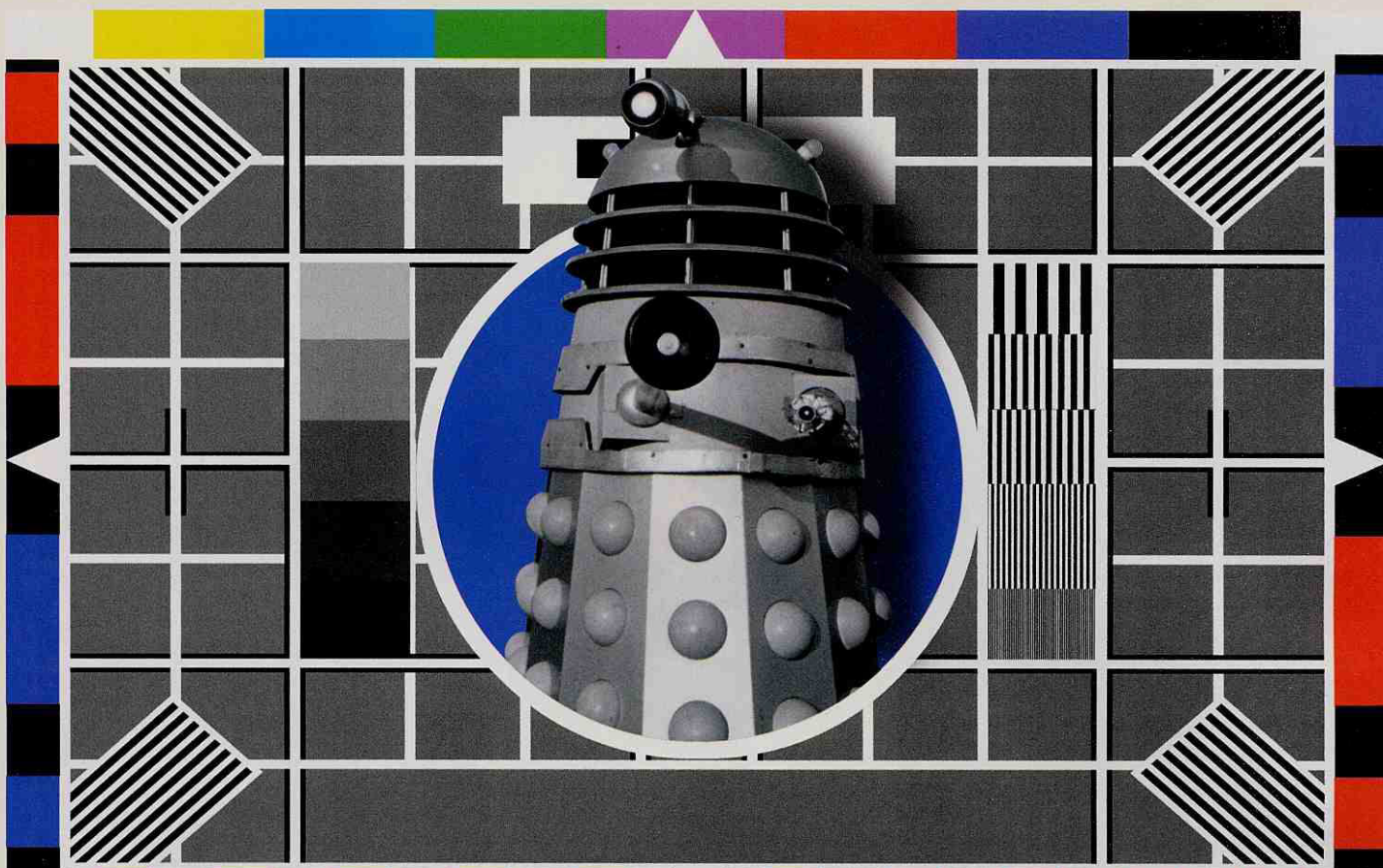
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17



16



Scheduled

FOR SUCCESS

BBC

tv

Sound

Part 1: "Damned Lies and Statistics" Written by Andrew Pixley

Many is the time that eager *Doctor Who* fans have sat long into the night debating the Doctor's most fearsome opponents. Names such as Daleks, Cybermen, Autons, the Master and the Sontarans have all been put forward. But rather ignored have been other equally potent figures: Hughie Green, Dr Zachary Smith, Ken Dodd, Steve Burton, Tarzan, Commander Ed Straker, Nicholas Parsons, Julie Andrews, Bob Monkhouse, Captain William 'Buck' Rogers, Lennie Bennett, BA Baracus and Bet Lynch – all of whom in their time have attempted to better the best-known Time Lord of them all. For the greatest threat to *Doctor Who*'s continued TV existence has come from 'the other side' – ITV. As 11-year-old Willy shrewdly observed in *DWM* 235's First Impressions article, when asked if he would watch a new series of *Doctor Who*: "It depends what else is on."

What this series of articles will attempt to do is demonstrate many of the scheduling issues which have affected *Doctor Who*'s fortunes over the years. Was it its content? Its newness? Its history? Its teatime slot? Its genre? Was it actually ever that popular? Be warned, there may be many shattered illusions along the way and, unfortunately, at the outset I need to impart one terrible slice of reality. Some of you may want to sit down before you read this:

Doctor Who, for many years, was first and foremost a television series.

I know. It's a shock. But a lot of what we'll be looking at is how a television series needs to perform – and indeed the changing demands made by both its audience and its BBC producers over the years. It is a vast subject, as we're talking almost three decades of TV culture. When *Doctor Who* began in 1963, there was



one BBC television channel and one competitor – ITV. By 1989, BBC1 ranked alongside BBC2, ITV and Channel 4 plus some emergent satellite stations such as Sky and SuperChannel. In 1963, broadcasting on BBC TV began with schools programmes between 9am and 2.35pm, sandwiched around *Watch With Mother*, resumed with children's programmes at 5.10pm and closed down in Cinderella fashion somewhere around 11.30pm – with only one twice-weekly soap (*Compact*) in evidence. In 1989, BBC1 opened for business with cartoons at 6am, carried breakfast time and daytime programming, almost two hours of children's shows from 3.50pm, and was seldom in bed before midnight – with a twice-daily Australian soap in addition to the home-grown offering. *Doctor Who* departed from a very different TV landscape to the one it was born into.

So, in the best traditions of Jack Hargreaves or Gaz Top (delete according to age) "How do you measure how successful a television programme is?" Is it purely the number of viewers who watch it? Is it the share of the audience in comparison to what's on the other side? Is it the reception that the audience gives the programme? Is it the chart position? Is it when the shops are filled with icons of the show in the form of every consumable from chess sets to rolykins? Are all these measures the same ... or different?

The answer to this depends, of course, on who you are. If you're a manufacturer, a show is successful if

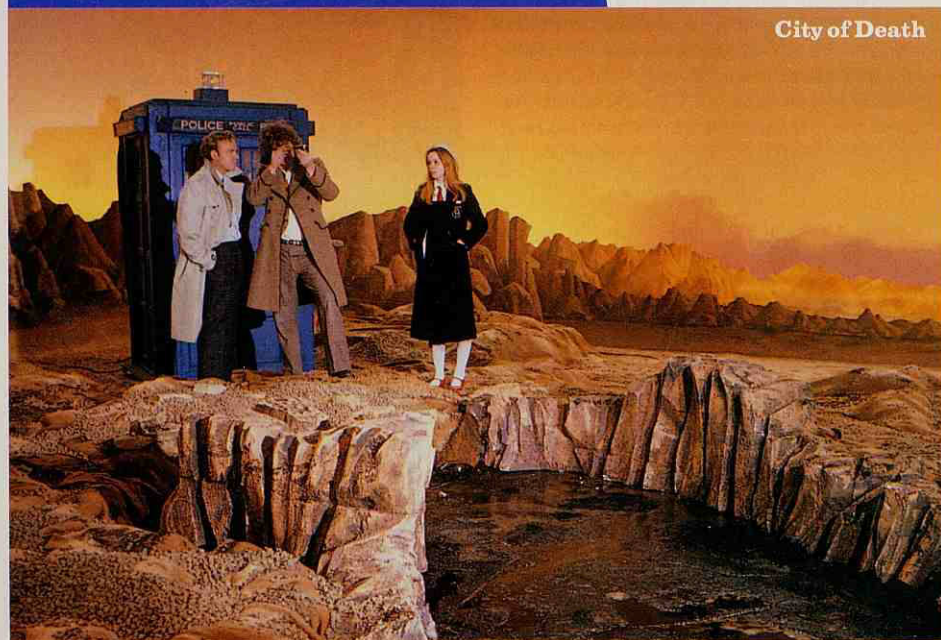
the lead characters' features increase the sales of your otherwise common-or-garden candles or underpants. If you're one of the production team, it's whichever factor your elders take notice of to ensure that your contract is renewed. If you're the BBC in the old days, it's the audience appreciation (viewing figures were vulgar). If you're the BBC now, or ITV, it's the sheer ratings volume which indicates bums on seats (allowing you, if you're ITV, to charge more per minute for advertising in that slot). And if you're the viewer, it's simply that magical combination of style, action, wit, actors, music, location – and maybe monster – that makes you want to tune in every week, and maybe even encourage you to pay your TV licence.

So, before we get into the whys and wherefores of competition, it's best to understand a little about how measurements are made. And just to confuse matters, there are generally two sets of audience sizes quoted for each Doctor Who episode. Those given in **Doctor Who Magazine's** Archive features are taken from BBC collected data. These are compiled on large sheets called Audience Barometers which list all the programmes broadcast on BBC Television, BBC Radio and ITV (from around 1965 onwards). Each programme is then given a percentage share of the nominal adult UK viewing audience, from which it is possible to derive an approximate audience size. Thus on Saturday 11 September 1965, *Doctor Who* got a 17.9% share of 50 million TV owners, clocking in at just under nine million (calculators are permitted).

On this basis, the most popular *Doctor Who* episode of all time ever ever ever in the history of everness would appear to be *City of Death* Part Four, in which Tom Baker's Doctor finally puts pay to Scaroth's plan to change the course of Earth's history. Yes, some 16.1 million people tuned in on that evening in October 1979. But if you consult *Television's Greatest Hits* by Granada documentary maker Rod Taylor and DJ Paul Gambaccini, while the same



The most popular episode ever is *City of Death* Part Four!



The Web Planet

episode is revealed to be the highest-rated ever, the scale of audience is placed at 19.6 million. This other set of figures, commonly used in the trade and national press, derives from a different source of research entirely.

Although the BBC has been conducting audience research since the inception of television in 1936, this was not formalised as a measuring aid until around 1952 when the Audience Research Department started interviews of 2250 'representative individuals' about the programmes that they had seen the previous day. BBC interrogators gained viewers' comments and drew some idea of what slice of the audience had been tuning in; this was done with a list of the programmes and referred to as 'aided-recall' (ie memory jogging, "Was that the thing about the killer seaweed?").

Warning Number Two: You are soon to be bombarded by more acronyms than Joinson Dastari has letters after his name.

The 'other set' of figures was, naturally, created by the demands of ITV which went on air in 1955 and was more concerned about audience volume. In his 1963 novel *Puckoon*, Spike Milligan had one of his characters comment about religion: "It's like commercial television, never mind what kind of audience you got as long as you got plenty of 'em."

The Web Planet was an early ratings success for the show

Adopting a system pioneered by A C Nielsen Inc of Chicago, by 1956 a contractor called Television Audience Measurement (TAM) had installed meters in 2300 homes to record what the goggle box was tuned to over 15-minute periods; their measurements were not in terms of the number of people, but the number of households (a household with more than one TV would be as likely as *Doctor Who* going out on a Monday). In 1967, this work was taken over by the Joint Industry Committee for Television Audience Research (JICTAR) and their sub-contractor Audits of Great Britain (AGB); this combo used set meters, interviews and viewer's diaries to derive their figures. These estimates were frequently at odds with the BBC's, not least because the 'average' household consisted of 2.3 people! And so, in 1977, the Anann Committee brought JICTAR into line by measuring the millions of people, not homes. And to simplify things further still, since August 1981, all ratings research has been conducted by the Broadcaster's Audience Research Board (BARB), jointly owned by the BBC and ITCA, who supply the BBC with its Audience Research data as well. By December 1984, 3000 households across the UK now had an electronic On-line SetMeter on their television and Varos-style PeopleMeters for each member of the household to give their punch-in vote while viewing. This new system strangely indicated that there were in fact 25% more UK TV viewers than anyone had ever estimated (mainly because a viewer now only had to watch for one minute in any quarter hour as opposed to eight minutes as before). Thus 3000 households determined the viewing figures for 50 million – that's 17,000 viewers packed into each dimension-warping TARDIS-like home.

From the inception of the television ratings charts in 1955, these were almost invariably dominated by the ITV stations when they went on air and broke the BBC monopoly; popular shows punctuated by commercials included *Sunday Night at the London Palladium*, *Take Your Pick*, *The Army Game* (with William Hartnell), *No Hiding Place* and *Armchair Theatre* alongside American imports like the cop show *Dragnet* and the Western *Gun Law* (alias *Gunsmoke*). The BBC only managed a limited success after five years with *Maigret*, *Dr Finlay's Casebook* and *Steptoe and Son* being rare Corporation entries into the Top 20 shows of the week as measured by TAM. Even so, such hits do not



Season One

42 episodes: November 1963–September 1964

BBC TV/BBC1: Saturdays: 5.15pm for most episodes, 5.30pm between *Marco Polo*: *Mighty Kublai Khan* and *The Keys of Marinus*: *The Snows of Terror* and for later episodes of *The Reign of Terror*

On Saturday nights, *Doctor Who* nestled between the football results in *Grandstand* and the surreal puppetry of *The Telegoons*, followed by the news and hit-picking David Jacobs on *Juke Box Jury* (never a massive ratings hit itself); after Christmas, *The Telegoons* had ended and the pop pickers followed *Doctor Who*. The first five weeks saw *Doctor Who* pitted against the networked ABC serial *Emerald Soup*, but from Saturday 28 December the 5.15pm slot went regional. Swashbuckling ATV London went a-roving to join repeats of *Captain Dan Tempest* and *The Buccaneers* while ABC screened a few interplanetary puppet *Space Patrols* before switching to the animated Warner Bros antics of *The Bugs Bunny Show*. When *The Telegoons* returned in March it now preceded *Doctor Who*, which moved to a later slot which bridged the ITN News into the start of the popular music show *Thank Your Lucky Stars*. A memo from Verity Lambert on Friday 20 February celebrated this as 'Victory! Tx ... now established at 5.30pm'. From the summer, ATV London ran another old ITC film series, 1957's *Hawkeye and the Last of the Mohicans*, while ABC repeated 1957's *Adventures of a Jungle Boy* most weeks. All in all, easy pickings for the BBC's new show, usually attracting double the ITV audience.

Audience Size: 8.1M average (max: 10.4M for 4 episodes inc. *The Mutants: The Ordeal*; min: 4.4M for 100,000BC: *An Unearthly Child*)

Reaction Index: 59 average (max: 63 for 6 episodes inc. 100,000 BC: *An Unearthly Child*; min: 53 for 2 episodes inc. *The Reign of Terror: The Tyrant of France*)

Top Dramas: *Crane* (Associated-Rediffusion thriller series starring Patrick Allen); *No Hiding Place* (long-running A-R police show starring Raymond Francis); *It's Dark Outside* (quirky Granada detective drama starring William Mervyn); *The Avengers* (stylish thriller from ABC starring Patrick Macnee and Honor Blackman – pictured)

Top Telefantasy:
The Avengers



guarantee a place in TV legend of the like achieved by *Doctor Who*. Take *Riviera Police*, a 1965 Associated-Rediffusion cop show set in Cannes which charted every week of its 13-episode run, often at Number One. This thing was so popular that old man Steptoe remarked upon it to his son one week ... but who remembers the series now? Is Product Enterprise eager to flood the shops with licensed action figures of Inspector Legrand?

As Benjamin Disraeli said, "There are three kinds of lies: lies, damned lies, and statistics," so neither set of figures gives us a precise, true measure of who watched what and when. You can't do it, unless you either interview everybody in the UK personally or rig every TV set up with on-line SetMeters. So, we get different samples and different sizes. As far as TAM is concerned, *Doctor Who*'s first big success was *The Waking Ally*, the fifth episode of *The Dalek Invasion of Earth* in 1964 which had 5.4 million households squinting to try to make out what the Slyther looked like, and entering the lower environs of the Top Twenty TV charts for the first time at Number 18. BBC figures place this at 11.4 million people, and claim that every episode of this skirmish in London of 2167 made the Top Twenty. In fact, the BBC data claims that a larger audience of 12.1 million had tuned in for the second episode, *The Daleks*, three weeks earlier, in the hope of finding out just what the Dalek was doing at the bottom of the Thames (which they didn't); this doesn't even show up on TAM's charts. And to disagree even further, the BBC reckons that *Doctor Who* entered the Top Twenty with *The Keys of Marinus: The Snows of Terror* some seven months earlier ...

So this 18-year game of "You say tomato and I say tomato" began. TAM claims 5.5 million homes were entranced by the TARDIS' blurry arrival on *The Web Planet* at eighteenth position in the Top Twenty; 13.5 million viewers though, adds the BBC as the Ship's console starts to spin up to Number 7 in their charts. JICTAR says 7.0 million for *The Android Invasion Part Four*, a respectable figure given that *Doctor Who* never actually explains how the rest of the Kraal invasion fleet will be foiled; nearer 11.4 million, replies the BBC, as the XK5 touches down in fifteenth position (which JICTAR actually concurs with). 13.8 for the atmospheric *Image of the Fendahl Part Four* in eighteenth position shouts JICTAR, now counting the millions of viewers. Hmmm, we only make it 9.1 and 46th position declares the BBC modestly.

In terms of BBC-measured audience size, *Doctor Who* has spent just over 100 of its seven hundred-odd first run episodes being watched by over ten million people, and – all in all – that ain't bad. However, these spells are not consistent ... and of course, with changes in viewing trends, an audience size of ten million does not retain the same meaning across a 33-year span (the curse of measuring something with such longevity). Recently *Jonathan Creek* has been one of the UK's top-rated dramas pulling in nine million at Saturday primetime while the equivalent *Miss Marple* success of 1985 confidently netted 15 million.

The most potent peaks of *Doctor Who*'s popularity – for reasons we'll examine later – are the start of Season Seventeen (*Destiny of the Daleks* and *City of Death*), odd early Tom Baker serials (*The Ark in Space*, *The Robots of Death*, *The Deadly Assassin*), and early Season Two (*The Web Planet*, *The Rescue*, *The Romans*,

The Dalek Invasion of Earth). Baker and Hartnell stand head and shoulders above the other Doctors. Pertwee, aided by his forebears, first charts around the 11 million mark with *The Three Doctors*, *Invasion of the Dinosaurs* and *Planet of the Daleks*. He is followed by Davison at over ten million with *Castrovalva* and *The Visitation*. We're down to nine million when Troughton's finest hour appears with the much-derided *The Krotons*, and a small step down brings us Colin Baker's biggest audience with *Attack of the Cybermen*. As for Sylvester, just over six million will get you, appropriately, *The Greatest Show in the Galaxy*.

Did people just go off *Doctor Who* between 1966 and 1972, and then from 1980 again? And why go off it so badly from 1987? Before we investigate some of the major factors, we should fully understand the measures we'll be using.

So what do these figures tell us about a show's quality? After all, popular folklore would have us believe that *The Krotons* was an atrocity, that the whole Pertwee era was so horrifically moralistic that it could only be watched from behind the protection of smoked glass, and that the Hartnell serials were so cheap they weren't fit for human consumption – particularly that one with those bloody awful insects. If we want to know about quality (public quality, remember, not fan favourites) we have to turn to more acronyms like AIs and RIs.

The quality-conscious BBC measured Reaction Index (RI) from 1952, which becomes Appreciation Index (AI) from around 1982 – although frequently the two terms are interchanged. In the old BBC method, an interviewee was asked to grade the programme they had seen from A+ (superb *The Talons of Weng-Chiang* hokum) down through A, B, C and finally C- (*Timelash* on a very bad day indeed). *Doctor Who*'s scores have hovered around the upper 50s and lower 60s. To compare other AI scores in a 1972 study for *The Television Audience: Patterns of Viewing*, the BBC2 snooker programme *Pot Black* gets 88, World War II drama *Colditz* achieved 84 and ATV soap *Crossroads* rated 80.

When *Doctor Who* debuted in November 1963, it has to be said that it didn't



The Slyther helped Doctor Who break into the Top 20...

The Dalek Invasion of Earth





The Greatest Show in the Galaxy

By 1988 the show could manage just 6 million viewers

perform spectacularly – especially given costs of other BBC drama series. The first four episodes pulled in an RI of 58 at a cost of £2,887 per episode, and a quick comparison with Rex Tucker's six-part dramatisation of *Jane Eyre* earlier in the year showed a return of 76 in the RI stakes for an outlay of a mere £1,858 per week. Nobody said SF would come cheap.

Doctor Who's very first episode, *An Unearthly Child*, debuted at 63, and ranked mid-way through BBC Drama's output that week. Below the discovery of a dimension-warping craft by two school teachers languished Eugene Ionesco's surrealist play *The Bald Prima Dona* adapted by *Doctor Who* godfather Donald Wilson (23), an Anton Chekhov play (40), a *First Night* play (57) and both episodes of twice-weekly magazine publishing soap *Compact* (62). Better appreciated than a trip from 1963 to 100,000 BC were classic Jacobite adventure in *Kidnapped* (64), gritty Merseyside policing in *Z Cars* (67), Parisian detection with *Maigret* (69) and homespun Scots GP work in *Doctor Finlay's Casebook* (70).

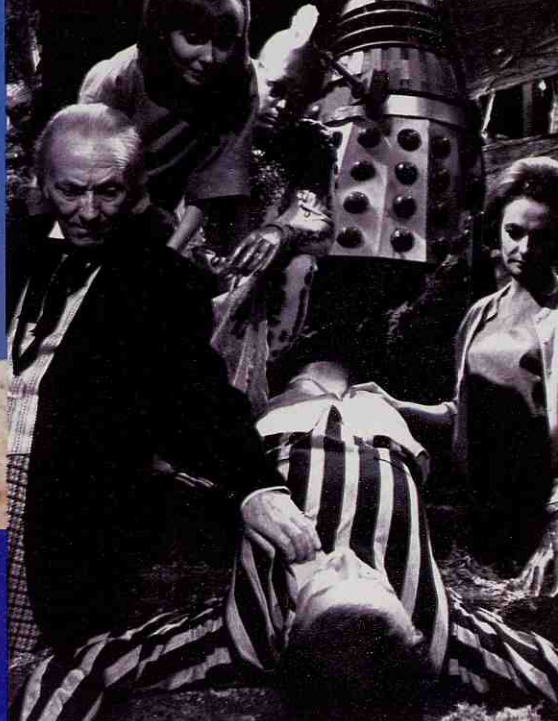
But science-fiction, amongst a general audience, just isn't that attractive. *Doctor Who*'s initial performance was, in fact, quite acceptable when compared to two 1962 genre serials. *The Big Pull* (produced by Terence Dudley) had an RI of 65, and the adult drama *The Andromeda Breakthrough* scored 59 – both cost over £3,000 per episode.

Indeed, it was established that there was no correlation between audience size and AI. However, a high AI was found to be indicative of a high level of repeat viewing – ie viewers tuning in again the following week. On average this was pitched at 55% for all television shows, but the 1972 study revealed that Verity Lambert's LWT drama *Budgie* commanded 72% repeat viewers with an AI of 75, while repeats of first season *Star Trek* on BBC1 had 61% audience returns at an AI of 72. *Pot Black* thus probably scored very high returns and appreciation because it was only seen by a handful of snooker-hungry viewers.

The general viewing public is mainly concerned with one factor in choosing its entertainment; 'What alternatives are available?' So how does *Doctor Who* fit into what is on offer? The primary perception of the series will probably be that it is a set of science-fiction serials; so, firstly, do they like the minority appeal of SF? Another channel might offer more agreeable genres – comedy, variety, soap opera or crime. Then again, the opposing programme may be a rerun of something they have seen before, while the Doctor's adventures were generally brand new. Remember, back in the 1960s and 1970s, what you watched was an important decision. There were no VCRs. These decisions could determine the future of a given programme.

Science-fiction is on a bit of a loser to start with. Like snooker, although it appears to have a strong following, this is only because the devotees are particularly vociferous or demonstrative. They demand more hours of their favourite shows – irrespective of practicality. They want more repeats between seasons. They want to see old episodes, "from when it was really good." They hold conventions. They feature on primetime BBC game shows expounding the love of their subject. But this is a very different form to the way that the far greater audiences for shows such as *London's Burning*, *Colditz*, or *Dr Finlay's Casebook* display affection.

The genre of telefantasy generally seems to know it's on a loser, but those who follow the adventures of time-travelling, space-roving or supernatural heroes have bought in to a more demanding concept. Few members of the vast audiences for *Minder* will catalogue Arfur Daley's dodgy deals or the fluctuation



Season Two

39 episodes: October 1964–July 1965

BBC1: Saturdays: 5.15pm for *Planet of Giants*, then generally 5.40pm

Competition was to be no particular problem for Season Two, with non-networked film series offered by ITV opposite its 5.15pm slot between *Grandstand* and *Juke Box Jury*. *Planet of Giants* found itself running against *Adventures of a Jungle Boy* on ABC, while ATV London screened *The Forest Rangers*, a competent but unremarkable Canadian ITC show which starred Graydon Gould. With the return of the Daleks, the BBC swapped *Doctor Who* with *Juke Box Jury*, moving it back to a more prominent 5.40pm slot before the News. Now it straddled the end of the film series, *ITN News*, and the next slot which alternated between *Thank Your Lucky Stars* and its reformatting alter-ego *Lucky Stars Special*. However, although the ABC show was holding its own against new programmes like the BBC's *Top of the Pops*, its popularity had peaked in early 1964, and its dissimilarity offered little threat to *Doctor Who* which climbed to new heights as 1965 arrived. Things remained good for *Doctor Who* through to the spring, with ABC filling the 5.15pm slot with first *The Littlest Hobo* (a 1963 Canadian series about a stray canine – doggy but dull) and then repeats of the ITC/ABC swashbuckler *Sir Francis Drake* with Terence Morgan; this was easy competition for the new attractions of *Zarbi*, *Mechonoids* and even more Daleks. This season was to show *Doctor Who* at its most successful for many, many years.

Audience Size: 10.4M average (max: 13.5M for *The Web Planet*; *The Web Planet*; min: 7.7M for *The Time Meddler*; *A Battle of Wits*)

Reaction Index: 55 average (max: 63 for *The Dalek Invasion of Earth*; *World's End*; min: 42 for *The Web Planet*; *The Centre*)

Top Dramas: *No Hiding Place*; *Crane*; *Front Page Story* (ATV newspaper drama starring Roddy McMillan); *Perry Mason* (BBC presentation of CBS courtroom drama starring Raymond Burr – pictured)

Top Telefantasy: *Doctor Who*



The Three Doctors



Season Three

45 episodes: September 1965-July 1966

BBC1: Saturdays, 5.50pm for *Galaxy 4* to *The Daleks' Master Plan*, 5.15pm for *The Massacre of St Bartholomew's Eve* and *The Ark*, 5.50pm for *The Celestial Toyroom* and *The Gunfighters* and 5.35pm for *The Savages* and *The War Machines*

Things started very well for *Doctor Who*'s third season when the Rill/Drahvin escapade scored well against the ailing *Lucky Stars* shows, which also began at 5.50pm. *Doctor Who* now ran after *Juke Box Jury* and *The News*, and before *The Dick Van Dyke Show*. From early October, ABC wheeled out heavy artillery: Irwin Allen's glossy imported SF family adventure *Lost in Space*, which had a considerable start on *Doctor Who* and dented its performance by offering more polished effects than the historical comedy of *Troy* could offer. However, after a few weeks, ABC shifted the *Space Family Robinson* to a later slot, substituting lacklustre sitcom *Just Jimmy*. Another schedule change came as the epic battle with the Daleks got underway in late November, preceding offbeat sitcom *The Munsters*. In London, *Doctor Who* now straddled the end of *Thank Your Lucky Stars*, the *News* and the start of *The Beverly Hillbillies*, a popular comedy of cultural differences imported from CBS. ABC scheduled *Lucky Stars* in direct opposition at 5.50pm, and in early 1966, *The Beverly Hillbillies* was replaced on ATV by *Thunderbirds*, a new Supermarionation series from Gerry Anderson.

In early February, *Doctor Who* was moved forward between *Grandstand* and the *News* for *The Massacre*, keeping it against *Thank Your Lucky Stars* in London and Bob Monkhouse's *Mad Movies* on ABC. Two serials later, *Doctor Who* returned to 5.50pm – between the *News* and *Dixon of Dock Green* – for the battle of wits against the Celestial Toymaker; there were more *Lucky Stars* on ABC and a new twice-weekly rural soap from Anglia, *Weaver's Green*, on ATV-London. These veterinary tales were very popular, and so by late May *Doctor Who* was on the move back before the *News* again, moving to an earlier slot where it could grab a start on *Weaver's Green*. On ABC, *Mad Movies* gave way to more reruns of Sir Francis Drake, and *Thank Your Lucky Stars* ended its five-year run in late June to be replaced by ABC's talent show *Opportunity Knocks*. The total TV audience against *Doctor Who* languished around the six million mark, just behind those for the good *Doctor*.

Audience Size: 7.4M average (max: 11.3M for *Galaxy 4: Air Lock*; min: 4.3M for *The Savages* Episode 1)

Reaction Index: 49 average (max: 57 for *The Daleks' Master Plan*; Destruction of Time; min: 30 for *The Gunfighters*; *The OK Corral*)

Top Dramas: *Mrs Thursday* (ATV light dramas of charlatany-turned-murder starring Kathleen Harrison); *Riviera Police* (A-R crime drama set in Cannes); *The Rat Catchers* (Whitehall espionage starring Gerald Flood)

Top Telefantasy: *The Avengers* (now filmed with Diana Rigg); *The Man from UNCLE* (stylish MGM spy hokum)

of Winchester Club prices; the world that Terry McCann and cheerful 'Charlie' Chisholm inhabited was a recognisable one that required less devotion to comprehend. But SF fans want to spread the word, making their show more important than the statisticians would have us believe.

Many people simply can't get their heads around science-fiction. Why watch something that's not real? As television executive Michael Grade commented on the March 1995 radio documentary *Cult Culture*: "I have a blind spot on science-fiction for some reason. I just don't understand what the appeal is... [Star Trek]'s a show that leaves me totally and utterly mystified." Certainly if people are going to give the genre a go, they like something fast and flashy. It isn't viewed for scientific concepts like tachyonics or hyperspace. Regular viewers generally like the laser gun battles, the hunky hero, the comical sidekick, and the female assistant who strikes a variety of sexy poses as a substitute for acting.

Attack of the Cybermen



Ironically, given the almost limitless flexibility of *Doctor Who*'s format which can span all styles, times and places, the down-to-earth everyday lives of the inhabitants of Weatherfield and Walford will always prove more popular. At their worst, these latch onto a voyeuristic streak – when somebody else's life descends into grief and crisis, it throws our own smaller problems into perspective. At their best, familiar and reliable characters can tackle social and topical issues through the narrative. We can relate to them. Much TV SF avoids these notions.

Science-fiction has never had a particularly high profile in British TV ratings – even *The X Files* arguably succeeded better as a large fish of 7.5 million in the small pond of BBC2 than when it became a small fish of 9.5 million in the big pond of BBC1. The first SF chart entry was a 1957 ATV serial, *The Trolenberg Terror*, seen in just 1.5 million households; other fantasy product to make the grade included the final episode of the BBC's 1961 *A for Andromeda* and an anthology of the bizarre entitled *One Step Beyond* which ran on ITV. At ABC, *Doctor Who*'s other godfather Sydney Newman had limited success with SF plays under the banner *Out of this World* in 1962. Another of Newman's offspring, *The Avengers*, crawled steadily up the ratings, but its mass appeal came from stylish action adventure rather than its SF elements. Even in the 1980s, ITV's primetime futuristic adventure serial *Knights of God* commanded only 4.5 million viewers while Chris Boucher's intelligent *Star Cops* blend of SF and coppers netted just two million on BBC2.

Most science-fiction was poorly scheduled on ITV. Film series whether home-grown (HG Wells' *Invisible*

Man) or imported (*The Twilight Zone*) all failed to attain network status (it being shown by all or most regions at the same time, ITV being a collection of local companies as opposed to the national corporation of the BBC). The lack of networking meant no promotion in national TV magazines, since some areas might not take the show. Newman's ABC serials such as *Pathfinders in Space* were afternoon children's fare, and early Supermarionation adventures such as *Suparar* and *Fireball XL5* were also generally allocated afternoon weekday slots.

And SF comes with a stigma, as Michael Grade explains. "There are certain subjects that have a very vocal and vociferous following. Country and Western singing. Speedway

The Cybermen helped the Sixth Doctor to reach 9m

has a devoted cult following, and if you put any speedway on television – which one does very rarely thankfully – you get sacks of mail and you think 'Hello, we've got something here.' But that's it. That's all there is – that sack of mail. Everybody who enjoys it writes in. People who like science-fiction like science-fiction more than anything in the world and are very loyal, but, by and large, sci-fi doesn't attract a wider audience."

This didn't stop both ITV and BBC hammering out the minority genre simultaneously at times – battling for supremacy of the anorak market across the country. *Doctor Who* simultaneously fought Daleks and Space Captain Larry Dart, defeated Drahvins and the *Space Family Robinson*, vanquished the Master and SHADO, and overcame both Zygons and the crew of Moonbase Alpha – while also taking a kicking from the crew of the *Spindrift* and the top operative of the Earth Defense Directorate of 2401. We'll take a look at the classic bust-ups later, but here's two lesser examples to consider.

In 1977, ITV snapped up some aquatic telefantasy to pitch against the fifteenth season of *Doctor Who*. *The Man from Atlantis* was also airing on NBC and showcased the adventures of web-fingered Mark Harris (Patrick Duffy), apparently the last survivor of Atlantis, who searches for others of his kind with human colleagues of the Foundation for Oceanic Research. Mark encountered aquatic menaces, mad scientists, time warps and the greed of former

geologist Mr Schubert. Thus, for example, on Saturday 8 October 1977, Kg's debut in Part Two of *The Invisible Enemy* clashed in most regions with a two-hour helping of *Death Scouts* in which Harris stumbled across alien invaders hatching an underwater plot. In ratings terms, the Doctor and Harris were effectively neck and neck. (Incidentally, it's very important for you all to remember that while Mark Harris can breathe underwater, you can't, and you shouldn't try to imitate any of his adventures at home, okay?)

Later the same season ITV picked up another prematurely terminated offering of the Fall '77 season: the movie spin-off *Logan's Run*. With Gregory Harrison in the Michael York role, Logan 5 sets out from 'the City' to escape the statutory death associated with a thirtieth birthday party and searches for the mythical Sanctuary along with Jessica 7 and the robotic Rem, pursued by former Sandman buddy Francis 6. This was excellent SF hokum for partial networking at Saturday teatimes, meaning that viewers on Saturday 4 February 1978 who stuck with



The Ark in Space

which appear week after week, or *The Sweeney* where virtually every episode charted on its initial run, or major football matches ...

However, the Doctor's 23 landings in the Top Twenty dimension were not evenly spread across his voyages; these fell into the two main periods of popularity already identified, plus a third spurious period of high ratings (and of course, the heavily promoted, primetime Bank Holiday 1996 TV Movie). The first period, late 1964/early 1965, was when Dalekmania was at its peak. The second period, 1975-77, is when *Doctor Who* formed part of an unbeatable BBC Saturday night line-up; indeed, this is probably when *Doctor Who* was at its most popular, with large audiences tuning in to see Tom Baker's bohemian adventurer in classic horror homages.

The third, spurious, period is actually *Doctor Who*'s finest hour ... or is it? In Autumn 1979, six episodes of Season Seventeen charted, the highest as noted being the final instalment of *City of Death*. *Doctor Who* hadn't even rated in 1978, so why this sudden peak of interest? The answer is that – apart from BBC2 – there was nothing else to watch. Industrial action by the ACIT blacked out ITV for 11 weeks between August and October, leaving the path open for the Doctor's battles with Davros and Scaroth to take centre stage.

And as for competition – does it really have that much effect? Well, let's start at the very beginning. It's evident how *Doctor Who*'s initial good fortune was influenced by its commercial opposition in its first few weeks of life. After the shaky start, through which the BBC supported its new offspring with a repeat in the wake of President Kennedy's world-stopping assassination, the audience by the end of 100,000 BBC had levelled out at around 6.5 million. Reasonable,

million is a respectable and notable hit. *Doctor Who* has generally been above this for most of its history. It has entered the TAM/JICTAR TV Charts on 23 occasions which, although it seems low over 26 years, is a reasonable average – especially when considering how the competition fared: the debut episode of a defrosted Edwardian adventurer in Lambert's *Adam Adamant Lives!*, the last episode of *Counterstrike*, two weeks of Ben Murphy's *The Gemini Man*, three weeks of underwater thrills with aforementioned *The Man from Atlantis*, a couple of weeks of *Robin of Sherwood*, six weeks of *The Amazing Spider-Man*, five weeks of *Buck Rogers in the 25th Century*, odd episodes of *Sapphire and Steel* ... even *Star Trek* only managed seven chart hits, all in 1979 and aided by circumstances which will become clear later. Knight Rider clocked up 22 weeks at its height – and the other big hit was the highly-promoted five-part mini-series *V* when stripped by ITV across a week in July/August 1984 to make up for the fact that they couldn't afford coverage of the Olympics. Compare this to soaps like *Coronation Street*

but far from the spectacular ITV-shattering success which, as we'll see later, the trade press saw *Doctor Who* as being. Part of the reason for this is that so far, *Doctor Who* had been up against a deliberate spoiler – a near identical product entitled *Emerald Soup* which had been made by ABC, the weekend ITV franchise for the Midlands and the North which covered some 32% of the TV nation. And the secret weapon for *Emerald Soup* was that it was networked.

Until the late 1970s, there was little or no commonality of programming between ITV regions, and the Saturday early evening slot in 1963 was generally an excuse for the franchisees to transmit anything they wanted. It could be used as a launch pad for a potential success, or a dumping ground for any tat forced on them in a package deal. On the BBC, *Doctor Who* was given quite a high profile leading up to its launch in Autumn 1963. There were a couple of television trailers (a rare item in 1963), radio coverage (including the *Home Service's* *Today* feature on the Radiophonic Workshop the day before its debut) and items in the trade and national press (although history records how disappointed Donald Wilson was when Kenneth Horne stole the *Radio Times* cover for the series' first night). All of this, warned ITV well in advance that the BBC was banking on a 52-week run and felt they had a hit on their hands. To steal a march on the Doctor (originally announced as debuting on 16 November), ITV united to schedule *Emerald Soup* in the 5.15pm slot from Saturday 9 November. Starring William Dexter and Jessica Spencer as the husband and wife team running the Maxwell Laboratory, these seven shows concerned an attempt by the Gaunt gang to steal information on how to produce cheap isotope ores from seaweed. The serial was written by Martin Woodhouse, who earlier in 1963 accused the BBC of stealing his own puppet series proposal *The Time Travellers* and rehasing it as *Doctor Who*. Woodhouse's scientific family thriller serial was given heavy promotion in TV Times, and the ABC serial completed its run on Saturday 21 December

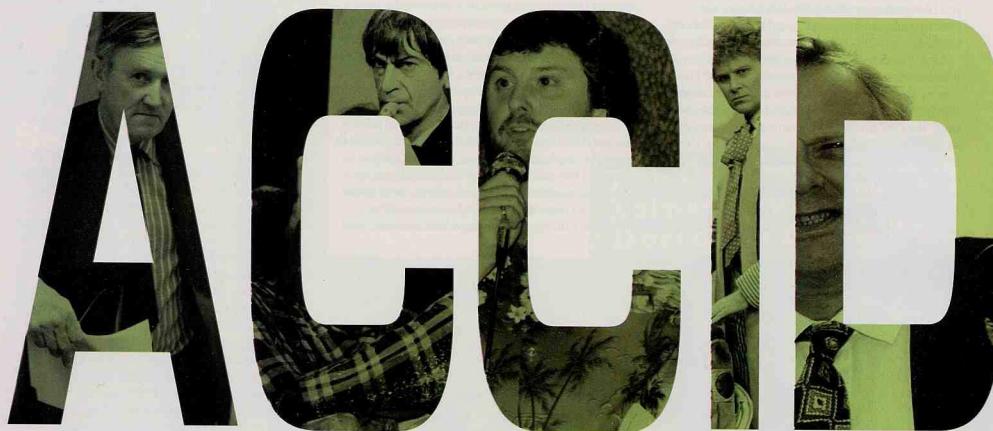
Early Tom Baker serials saw ratings soar to new heights

1963. *Doctor Who*'s audience had been minimised and its job was done. It was now that ITV made its big, complacent mistake ... and went back to its non-networked ways. Freed from the thrall of a technically-intriguing serial, the viewers found the replacements rather lame. Thus when the mysterious BBC Doctor came face to face with the unearthly Daleks in *The Survivors*, ITV offered uninspiring alternatives. ATV London opted for reruns of *The Buccaneers*, a Sapphire Films swashbuckler which had been doing the rounds since 1956. ABC offered puppet action in *Space Patrol*, the science-fiction adventures of the crew of the *Galaspheer 347*. Another major region, Southern, opted for *The Adventures of Robin Hood*, one of the first commercial TV shows to air in September 1955. It would seem these less-than-gripping shows, combined with the first appearance of the metallic foes from Skaro, saw an extra 2.5 million switch to BBC TV. Over the next few weeks, *Doctor Who*'s audience rose steadily to over ten million.

So there are clearly certain factors coming into play already – notably competition (or, more importantly, lack thereof). And what if the competition is also science-fiction ...? Clearly this is going to require some more detailed investigation, a few more acronyms and more damned lies and statistics. Tune in next time, won't you? Audience loyalty is terribly important to us ...

DWM

THE



We've become so accustomed to the Doctor changing his appearance every so often, it's easy to forget that the concept was once considered a massive risk. In the third part of his look at the 'accidents' that shaped Doctor Who's destiny, **Daniel O'Mahony** looks at the winners and losers of the regeneration game ...

'The metaphysical change which takes place every 500 or so years is a horrifying experience – an experience in which [the Doctor] re-lives some of the most unendurable moments of his long life, including the galactic war. It is as if he has had the L.S.D. drug and instead of experiencing the kicks, he has the hell and dank horror which can be its effect.'

– the *Doctor Who* production team of 1966 describe 'regeneration' for the first time. *Very Sixties!*

One gets out of Doctor Who alive, or at least unscathed. Only one Doctor, Colin Baker, has ever been sacked, but the rest all seem to have left trailing clouds of disappointment or exhaustion. Sylvester McCoy and Paul McGann were left dangling as stars without a show; not so much fired as blanked. Patrick Troughton, Jon Pertwee and Tom Baker all departed in the midst of traumatic shake-ups for the series; their long-term friends were leaving and the producership of Doctor Who was passing into unfamiliar hands. Pertwee and Baker could arguably have stayed for as long as they wanted (or until the public grew tired of them). It's still a matter of some speculation whether Pertwee's request for a huge pay hike was a sincere response to his perceived star status or a deliberate attempt to price himself out of a role he no longer fully enjoyed; like the others, he may have felt that the pressure of the Doctor had become too much.

The lowest-key departures – those of Patrick Troughton and Peter Davison – reveal most about the dynamics of Doctor Who's production. When Davison first accepted the role in 1980, he discussed the series with Troughton, who advised him to stay for no more than three years. Reputedly the comparatively smooth production of his first season left Davison with the confidence to talk about staying for longer but the slog



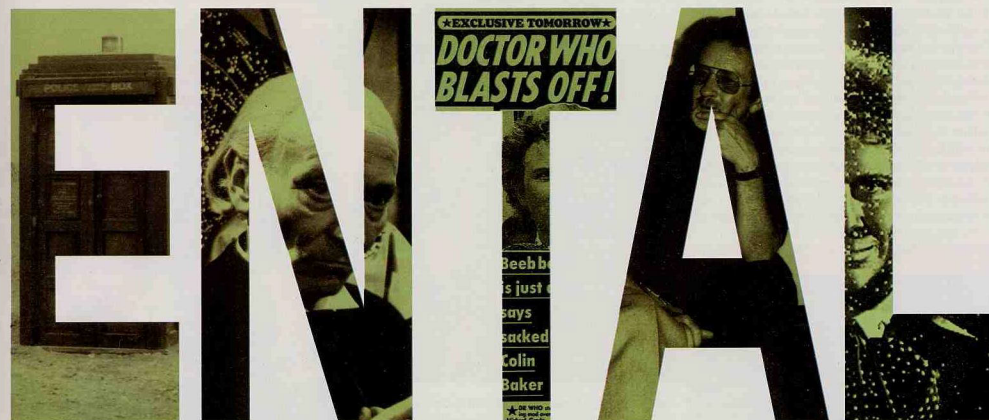
shorter series were introduced to alleviate the schedule. Whether these led to a more relaxed atmosphere is debatable. The average Troughton-era four-part story was allocated four recording days. By Davison's time this had crept up to five whole days in studio! Unquestionably that time would become better organised as TV in general became more streamlined – but it still seems like an insanely short period of time to make a feature-length piece of television. During Troughton's tenure most BBC drama was made the same way as Doctor Who, but it was anachronistic by Davison's time. By 1980, when the series was cancelled, only soaps and children's drama had such demanding schedules. Davison's disillusionment didn't exist in isolation, but in a context of seeing his friends and contemporaries working on prestigious BBC projects that had a lot more money and a lot more time lavished on them.

PART 3: KILL BILL

of his second – a typical Doctor Who season, beset by strikes, over-runs and cancelled studio days – sapped his enthusiasm. When he renewed his contract in November 1982, it was for a third and final year only.

Both Davison and Troughton were worn down by the series' gruelling production schedule. In the late 1960s, episodes of Doctor Who were rehearsed and recorded on a weekly basis for an average of nine months on the trot. It's no wonder that Troughton found himself willing to move on, though ironically he left just as improved production techniques and

Would Doctor Who have lasted so long if it hadn't been put together on such a tight schedule? If it had been made – and appeared – less frequently, could it have built up the same popularity that sustained it through much of its life? It's possible to have a hit with limited screen time – look at the intermittent detective series that make up the bulk of popular non-soap drama on British television in the twenty-first century – but only in familiar genres. A show about a man who travels through time in a police box is always going to be a hard sell! That said, it's difficult to



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imagine a policier series like, for example, *A Touch of Frost*, continuing if star David Jason was unwilling – and this is where Doctor Who's format gave it a rare advantage. Somewhere between the grindrind momentum of the production schedule and its regular turnover of stars lies the secret of Doctor Who's success.

Much of the series' history turns on an unanswerable question: how important is the choice of lead actor? Casting is the ultimate accident. The choices made by producers, directors, agents and even the actors are not themselves random – but the act of filling any particular role is vulnerable to unexpected factors and changing circumstances. Hundreds of actors passed through Doctor Who in its time, and any one of them could have made a difference. Does it matter whether Reg Cranfield or Fred Rawlings played the policeman in the mist at the series' outset? Both actors appeared in different versions of An

other 'possibles'. They could all bring tonal differences to a story but would (probably) not render it unrecognisable.

The casting of the Doctor (and, to a lesser extent, the companions) is where this becomes tricky and tonal differences start to look structural. Patrick Troughton was considered to play Johnny Ringo in *The Gunfighters*; if he had accepted the role, would the same production team have chosen him as William Hartnell's replacement so soon afterwards? Conversely, Colin Baker's appearance in *Arc of Infinity* was a link in a chain of events leading to his replacing Peter Davison, and thus to all Doctor Who history from 1984 onwards. If Pierce Brosnan – another name on the 'Commander Maxil' shortlist – had been cast instead, would Baker have become the Doctor? Or would it just have provided *Before They Were Famous* with many entertaining clips of the future James Bond in a silly hat? Most of the Doctors cast were first or second choices but seriously-considered alternative candidates could form another impossibly long list – from Leslie French to Alan Rickman. Speculating on alternative Doctors is a fan game – that's the basic appeal of the recent Doctor Who Unbound audio series and the major source of discussion every time a possible new series hoves into view. Fans know that Richard Griffiths, for example, was a possible as the Fifth Doctor so it's fun to reimagine the film *Withnail & I* (in which Griffiths stars with Paul McGann and Richard E Grant) as an alternative version of *The Three Doctors*. But it is only a game and most of these possibilities don't reveal much about how the series might have evolved.

Some of them do. One potential Doctor was Michael Benton, approached by Barry Letts to take over from Jon Pertwee. Like many of Letts' possibilities – including Bernard Cribbins, Richard Hearn and Jim Dale – Bentine was best known for his comedy work but he was also a creative writer and producer of his

own material. In discussions, Bentine ruled himself out of the running by requesting regular input into the scripts – something that the programme's gruelling schedule would have made near impossible. Reputedly Peter Davison, buoyant after his successful first year, also sought greater input and didn't get it, another factor in the circumstances of his departure. These might just be examples of the BBC's institutional instinct to cram its employees into creative boxes, so Letts – frequently a producer-director-writer – had to brush his multiple credits under the carpet, and woe betide the script editor who wanted to write for his own series. Obviously actors who fancied themselves as producers wouldn't have been encouraged.

Nevertheless, in an ongoing popular drama the lead is going to have a considerable amount of clout, if not actual control over their series. In the late 1970s, during disputes between Tom Baker and producer Graham Williams, the BBC hierarchy invariably sided with Baker. Tom was the show and Williams was only the producer – just one of eight to date and as invisible to the viewers as his predecessors. But for all of Baker's public profile, it was Williams and his production team who shaped the direction of Doctor Who around the star. As in any collaborative effort, the aim was to create a synergy of contributions, or – more simply – just to get along. Occasionally, the conflict between Doctors, production teams and the BBC would send the series in entirely new directions.

As far as anyone can tell, the very first actor to be asked to play the Doctor was Hugh David, who later in the 1960s would cross BBC boundaries to direct *The Highlanders* and *Fury from the Deep*. David was chosen by Rex Tucker, who oversaw the pre-production of the series in spring 1963. Though the actor had personal reasons for declining the part, producer Verity Lambert would later recall another, more practical problem with Tucker's intentions. David was a



Unearthly Child, in a role so low down the pecking order that it's not even credited, so the safe answer is 'probably not'. But then consider the case of bit-player John Levene, a Cyberman in the *Moonbase*, and contracted in the tiny role of 'Benton' in *The Invasion*, who found his part unexpectedly expanded when the actor playing Sergeant Walters upset director Douglas Camfield, who reassigned his dialogue to Levene. Consequently, Benton stuck with the series as a semi-regular for the next seven years! Parts higher up the cast list could probably have been filled by at least

comparatively young man and would have to be made up as much older for recording. Every Friday, the actor would have to spend considerable amounts of time in the make-up chair, an unnecessary additional cost that would also eat into camera rehearsal time. In 1963, this prospect looked about as practical and attractive as the extensive effects requirements of the rejected pilot story, *The Giants*; William Hartnell's wig would be a much less onerous proposition, even if Hartnell himself wasn't. David took the lesson about Doctor Who's physical limitations to heart and later turned down the opportunity to direct a story he thought was unworkable – *The Underwater Menace*.

Though we now tend to think of him as the 'old' Doctor, Hartnell wasn't that advanced in years. He was 55 when he joined Doctor Who and continued in the role until he was 58, which for an actor is hardly seniority (Jon Pertwee, the next oldest Doctor, was still performing well into his seventies). However, the Doctor was Hartnell's last great landmark performance and a role he genuinely loved. His exit wasn't desired; he would later describe it as painful and upsetting. His decision turned on the same factors



that would influence his successors, but in Hartnell's case these factors were acute and they were legion. More than Davison, more than Troughton, he had a demanding schedule to live up to. Like Pertwee and Tom Baker he found himself isolated from the programme by the departure of close friends from the cast and production team. And like Colin Baker (and, arguably, Sylvester McCoy and Paul McGann) he was forced by circumstances to relinquish a role that he felt was his own. He certainly had better reason to believe that than any other Doctor.

The idea that the Doctor regenerates, that the actor in the lead role changes, is now permanently ingrained into Doctor Who mythology. It could even be described as the central plank in our understanding of the Doctor; something so natural it doesn't need to be explained any more, and a concept that even the most casual acquaintances of the series find commonplace. The later Doctors came to the part with the idea of this actorly substitution as a given. William Hartnell had no such assumption. The idea that the series could continue by recasting the title role must have seemed an outlandish possibility, not least because Doctor Who wasn't expected to last long enough to make it necessary. Indeed, for the first year, the idea of replacing companions would have been equally unlikely. The whole concept of a companion – a subtle separation of a team of regular characters into the Doctor and the others – only came about when Carole Ann Ford decided not to continue as Susan in 1965, and the first substitution had to be made.

The closest Hartnell would have come to a premonition of regeneration would have been seeing Peter Cushing take on his role in the two Dalek films produced in 1965-1966. He was unhappy that he couldn't reprise the Doctor on the big screen – and with the obvious implication that Cushing had an international box-office appeal that he couldn't dream of matching – but with television eating up most of his working time he couldn't have been surprised.



Nevertheless it must have contributed to his disillusionment with Doctor Who. For Hartnell this was a slow process, drawn out from the autumn of 1964 onwards as first Ford, then her fellow companions Jacqueline Hill and William Russell, then Verity Lambert elected to leave. It was a gradual dissolution of the ensemble that had launched Doctor Who in 1963. By the spring of 1965, Hartnell was the last regular link to the start of the series and he appears to have felt increasingly isolated. Many of his later companions have their own horror stories to tell about his inflexibility and his temper. Against a background of transition there was still the unchanging tempo of production; the week-on-week churning out of episodes in the most cramped circumstances available to BBC television. Hartnell also came into conflict with his new producers, particularly with Lambert's immediate successor John Wiles. By all accounts the two men failed to find a creative rapport. The tension prefigured the later spats between Tom Baker and Graham Williams; in both instances, it was the producer who had to back down. Wiles backed out of Doctor Who altogether, bequeathing the opportunity to remould the series to his replacement Innes Lloyd.

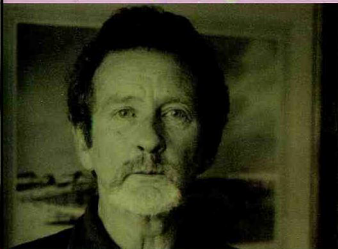
Lloyd and Wiles both wanted to change Doctor Who, but their chosen directions were almost diametrically opposed. Wiles seems to have had a fondness for surreal fantasy, high concept science-fiction and something that, from the corner of the eye, looks like historical complexity. Lloyd wanted to add more monsters, more rough-and-tumble adventure and something that, if you squinted hard enough, could pass for scientific rigour. The difference between the two men and their approaches to Doctor Who is as straightforward as the difference between *The Myth Makers* and *The War Machines*. On arrival, Lloyd and incoming story editor Gerry Davis threw out much of Wiles' legacy, abandoning commissioned material while rewriting 'unsuitable' scripts like *The Celestial ToyMaker* and *The Gunfighters* that were too close to production to drop. It would be unfair to pin the entire subsequent direction of the series on the cantankerousness of William Hartnell (Wiles had other headaches to deal with, such as the nightmarish logistics of producing *The Daleks' Master Plan*) but it is a prime example of the effect an actor's behaviour could have on the production around him.

Lloyd, by his own account, seems to have struck up a better relationship with Hartnell than Wiles had managed. Nevertheless, the star remained combative and the new producer found himself with the same problem that had defeated Wiles. Funnily enough, given the producers' different takes on the series' format, their solution to the lead's behaviour was identical. Get rid of Hartnell. Recast the Doctor...

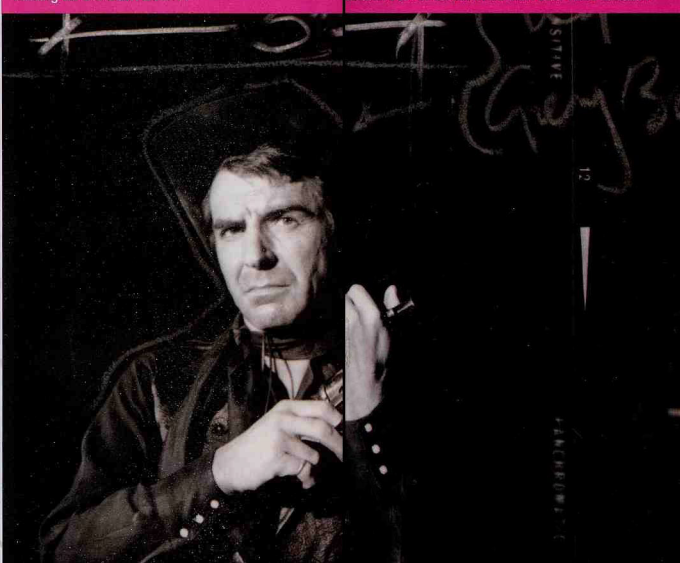
Lloyd's version of that solution was regeneration, though this term wouldn't be used until *Planet of the Spiders* eight years later (the scripts for *The Power of the Daleks* speak of 'renewal' and other significant bits of paper from the period are equally vague). Wiles had a similar idea, though the execution would have been very different. He seems to have devised his plan towards the end of 1965, working the scheme into the nature of the 1966 production schedule. To alleviate the intensity of rehearsing and recording Doctor Who, the regular cast was given occasional holidays of a week or a fortnight, during which time their characters would either disappear from the story or crop up only in brief pre-filmed sequences. Hartnell's next break would be for the final two weeks of March 1966. By accident or (more likely) design, this would mean he would be absent from a story with a very high content of unrationed fantasy, *The Celestial ToyMaker*. Hartnell's absence could be glossed over by the near-magic powers of the ToyMaker – he would render the Doctor first invisible and then mute, restoring him to



Far Left: Peter Cushing – the first 'Second Doctor' introduced the notion that the lead character could be replaced by someone other than William Hartnell. Top: Colin Baker's role as Commander Maxil in 'Arc of Infinity' was no hindrance to his subsequent casting as the Sixth Doctor.



Above: Innes Lloyd and John Wiles, two producers whose short-term solutions ensured the show's long-term survival. Below: The role of Johnny Ringo in 'The Gunfighters' could have gone to Patrick Troughton. Had Laurence Payne not won the part instead, would the Second Doctor as we know him ever have existed?



normal only for the final episode. However, the first episode of the story would also be the last for which Hartnell was then contracted...

Wiles' solution was simple – he wouldn't renew Hartnell's contract. The final episode of *The Celestial ToyMaker* would see the Doctor restored to visibility but now played by a completely different actor (though history does not record who, if anyone, Wiles had in mind as a replacement). This would leave companions Steven and Dodo uncertain as to whether this was the real Doctor, an impostor substituted by the ToyMaker or someone else altogether (a scenario that would become a convention of subsequent post-regeneration stories). It was ingenious and it could have worked. Even Hartnell seems to have resigned himself to leaving Doctor Who, informing the press of his decision towards the end of 1965.

It didn't happen. The most credible explanation is that the BBC took sides, that head of drama serials Gerald Savory over-rode Wiles to insist that Hartnell stay on. A more

IN 1985, COLIN BAKER FOUND HIMSELF A VICTIM OF THE VERY CONCEPT THAT HAD KEPT THE SERIES ALIVE AS A REGENERATION WAS FORCED UPON HIM...

amusing version of the story has the BBC copyright department simply forgetting to implement Wiles' instructions and automatically releasing Hartnell's new contract for the spring without double-checking. If true, it was this one bureaucratic cock-up that would keep Doctor Who on the air for the next 23 years. Hartnell would stay, though he would end up having to make the same difficult decision again less than six months later, by which time the BBC would have to bow to the inevitable and side with Innes Lloyd.

Taken purely as a plot device to remove a recalcitrant actor from the scene, there's nothing wrong with Wiles' idea for a proto-regeneration. It would have been a far more satisfying explanation than simply recasting the role and pretending that nothing had changed – an obvious step but one that the audience might find hard to accept, especially from a programme that had suddenly started to look wobbly after a couple of years as an invincible ratings winner. It is, however, a one-off solution to an immediate problem. It's not something that the series could repeat, at least not if it wanted to retain its credibility. Doctor Who could well have been given a new lease of life with a different actor in the role – hindsight has proved this works – but only for as long as that actor stayed with the series. Beyond that, there would be nowhere for the Doctor to go. It would have been implausible to keep reintroducing or referencing the Celestial ToyMaker, or to introduce different fantasy scenarios to the series each time the Doctor needed to change his face (though ironically Patrick Troughton's final season provided just such an opportunity in *The Mind Robber*, whose own face-changing fantasies were introduced at the last minute to cover Frazer Hines' absence with chicken pox).

If Wiles' solution was essentially short-term, so was Innes Lloyd's. It's improbable that either producer saw themselves safeguarding the future of their series for longer than a couple of years. Lloyd and Davis, however struck on an alternative metamorphosis that came with an unexpected degree of flexibility. Their idea of 'renewal' didn't require any external explanation – or much of an explanation at all. The TARDIS is shown to be an integral part of the transformation, but everything else is vague, with the dialogue offering nothing more substantial than hints and metaphors. Both ingenious and banal, it just happens. Since there's nothing in *The Power of the Daleks* or *The Tenth Planet* that suggests it's anything other

than a natural process in the Doctor's alien biology, it became a straightforward matter to repeat it whenever necessary. The longevity of Doctor Who is down to the fact that the Doctor can change again and again, that a short-term scheme to replace a difficult actor turned out to have long-term applications.

It might not have worked. Patrick Troughton wasn't convinced that the series could survive Hartnell's departure – failure was, at the very least, a live possibility. This uncertainty (at least part of which is self-effacement) contrasts with Hartnell's early optimism that Doctor Who could last five years. The contrasting temperaments of the two actors meant that Troughton's Doctor was inevitably going to be different from Hartnell's and it's creditable that no one seems to have seriously imagined that an actor could be cast purely to mimic or recreate Hartnell's style of performance. Troughton still sought security against a potential flop by losing himself in outrageous characterisation. The bizarre

discarded personalities of the Second Doctor – from the 'Windjammer captain' to the 'Victorian parliamentarian' – were probably never serious prospects. They sound like the results of a brainstorming session in the BBC bar – suggested, discarded, then revived years later as interview anecdotes. The idea that Troughton could 'black-up' as an Arabian Nights figure seems naïve and offensive to twenty-first century sensibilities, but basically it's just a nervous actor's fantasy of an impenetrable disguise in which he could completely immerse himself. It's tempting to imagine Hugh David – assigned to direct the new Doctor's second story – on the fringes of these discussions. If Rex Tucker had succeeded in casting him, perhaps none of this signmoral would have been necessary.

Doctor Who couldn't survive on gimmicks. One of the reasons why the first 'regeneration' was successful was that it was ultimately played straight and without paraphernalia. Polly and Ben are dubious about the stranger who claims to be the Doctor but there's little of the grand disorientation of later regeneration stories – the new Doctor plunges straight into the action, not leaving the bewildered viewer time to think. In *The Power of the Daleks*, special attention has been paid to establishing the Doctor's transformation as odd-but-ordinary. The presence of Daleks reinforces the fact that this is the same series as before, and they further legitimise the new Doctor by recognising him – a detail that makes perfect sense in terms of the series' new dynamic, but bugger-all as continuity! *Spearhead from Space*, the next story to try this, is similarly low-key and sober, with the Brigadier anchoring the show to its past in the face of an even more radical shift in format. *Spearhead* didn't have to prove that the trick could work, but that it could work twice; later regeneration stories throw caution to the wind. Troughton's behind-the-scenes experimentation with different clothes and personalities would find its way into the fiction of Doctor Who itself in the comedy costume-changing scenes of both *Robot and Time* and the Rani. This wouldn't have worked for *The Power of the Daleks* – it would have spoiled the effect.

Most accidents that shape Doctor Who are restrictions. The physical limits of production get in the way of the ideas, throwing them in different directions. Regeneration does the opposite. It's an accidental idea that changed the nature of the production. Doctor Who had always reinvented itself,

with story locations and companions becoming disposable and interchangeable. With regeneration, suddenly there was no element of the programme that couldn't be replaced – not even the Doctor. The momentum of production would still be a problem but no actor would have to shoulder it alone. Consequently, it became the series' greatest strength. Actors, producers, writers, Doctors and companions could come and go, but *Doctor Who* could carry on regardless. It could last forever, barring accidents.

The first regeneration was one of the few points in *Doctor Who*'s history when the character of the production changed beyond recognition. Fittingly, it saw the first return of *Doctor Who*'s creator (or at least its midwife), Sydney Newman, the head of BBC drama, to see it through the rebirth.

Newman had little input into the creative side of *Doctor Who* after its difficult early months in 1963. Back-stage documentation suggests that he was always present, an authority who could appoint staff and deal with practicalities like contract negotiations, but he was no longer actively championing *Doctor Who*. That was someone else's job now – he was too busy overseeing the birth of modern British television drama. Still, the changeover of Doctors was serious enough to warrant his attention and, according to legend, it was Newman who cut through the waffle of Troughton's costume-fitting pantomime. He reputedly took one look at Troughton and demanded that the actor should be scruffy, a Chaplinesque little tramp, a 'cosmic hobo' – the first soundbite Doctor.

Newman seems to have fallen in love with Patrick Troughton's Doctor. The 'cosmic hobo' archetype doesn't seem to have occurred to him before. Reviewing the pilot version of *An Unearthly Child* in 1963, Newman had criticised Hartnell's initial, harsh performance – "old man ain't cute enough," "not funny enough" – but his conception of a funny Doctor hadn't properly gelled. It probably couldn't, not then, not around Hartnell. In the 'cosmic hobo' he found what he was looking for. Troughton took him at his word, probably grateful to find an off-the-peg characterisation to fit him. Christopher Barry, the director of *The Power of the Daleks*, later recalled Newman pushing Troughton for more comedy, even as Innes Lloyd was striving for the opposite effect. Newman eventually retreated back to mastermind *The Wednesday Play* and *The Forsyte Saga*, leaving Lloyd to rein in Troughton and his baggy costume. He would return to *Doctor Who* just once more and bring with him the proposal that Troughton should return to play his definitive version of the Doctor, 'the not-quite-there tramp from outer-space'. This would be at another crucial point in the series' history but this time there would be no repeat of the inspiration that kept the programme alive twenty years earlier.

There would, however, be another regeneration ...

Doctor Who's days were numbered from February 1985, with the onset of what's now known as the 'cancellation crisis', but used to be called the 'hiatus'. The latter sounds hopeful, it suggests there will be a continuation, but 'cancellation' has a terminal ring. Of course, the show would continue, for four more years under the Damoclean inevitability of the chop. The obvious questions are: 'Why should a series with the potential to run forever need to be cancelled at all?'; 'Could *Doctor Who* have been saved?'; 'Was there a set of circumstances that could have kept it alive into its fourth decade?'

Looked at in isolation, the hiatus could have been just that – no more than a pause. Season Twenty-Three had been due to debut on BBC1 in January 1986 but arrived eight months later instead. On the production side, the new series was put back by an entire year to the spring of 1986. Location filming on the planned first story, *The Nightmare Fair* by the peculiarly luckless Graham Williams, had been scheduled to begin in Blackpool on, appropriately enough, April Fool's Day.



Above and Right: The first idea for removing William Hartnell from the series was to have the Celestial Toymaker alter the Doctor's appearance during one of his games. The Doctor's friends – and the audience – wouldn't be sure if the new man was really who he claimed to be ... **Below:** A different fantasy scenario provides Jamie with a new face in *'The Mind Robber'*. **Bottom:** Colin Baker publicly gave his side of the sacking controversy in the tabloid press. **Far Right:** Doctor Who's midwife, Sydney Newman, also helped shape the Second Doctor and returned during 1986 with an idea to revamp the ailing series.

Given the new production schedule, it seems likely that the decision to halve (roughly) the amount of screen time for the next season was made at the same time as the postponement, along with other cost-cutting measures like replacing film location work with cheaper OB video. (With hindsight, it looks like Season Twenty-Three inherited the budget, schedule and slot of the cancelled final season of *The Tripods*.)

The official story was that Doctor Who needed a 'rest'. More probably, it was about money, with the drama department needing to free funds to account for the forthcoming twice-weekly soap *EastEnders* (potentially an expensive flop that failed to find an audience for months). The whispered suspicion among fans was that this was a sneaky way of cancelling the series altogether by the back door. This suspicion is apparently confirmed by no less a source than Michael Grade, the Controller of BBC1 and architect of the suspension, who speaks briefly but eloquently of his loathing of *Doctor Who* in his autobiography (and whenever else he has the opportunity). Even so, this looks like a hindsight opinion, formed by the bad publicity that erupted around his decision. The clumsiness with which the BBC marshalled its response could be read as part of a conspiracy but could equally have been a corporate cock-up of the kind that had affected *Doctor Who* in many less damaging ways right back to 1963.

Grade is now remembered chiefly as 'the man who killed the Doctor', which might account for some of his animosity but hardly all of it. The initial fan and

newspaper campaigns to 'save *Doctor Who*' were reputedly orchestrated by series producer John Nathan-Turner, perhaps reasoning that no publicity is bad publicity. Alone, these protests would have raised *Doctor Who* from a low-profile irritant to a high-profile irritant but the furore didn't last on a wider scale, with press and public interest tailing off after the BBC had issued various reassurances about the show's future. It should have been a storm-in-a-teacup, and if fandom could have weathered an eight-month delay in transmission and a cutback in the number of episodes without complaint, the programme might have survived. Unfortunately, the protests over the hiatus coincided with a period when the BBC was fighting for its life. It was a spectacular piece of bad timing.

This was the direst moment in the BBC's history. In the 1950s, Winston Churchill had drawn up plans to send troops into Broadcasting House; in 2003 the Corporation would face off against Tony Blair's government in the courts of the Hutton Inquiry; in 1985, without events being quite so dramatic, the BBC looked doomed. Margaret Thatcher's government was openly hostile to the Corporation, which was the immovable object in the way of its desire to exploit emerging and potentially lucrative telecommunication technologies. 1985 saw the launch of the government-appointed Peacock Committee, whose report was widely expected to recommend the break-up and privatisation of the BBC. The Corporation was also under attack from papers like *The Sun*, whose owners stood to benefit commercially from its dissolution.

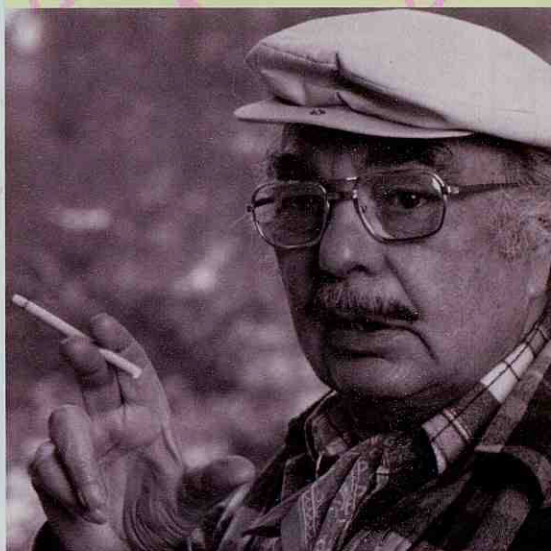


In this atmosphere *Doctor Who* achieved, for the first time, a political significance beyond itself – as another stick to beat the BBC with. It couldn't have escaped the Corporation's notice that the most prominent 'Save *Doctor Who*' campaign was run by *The Sun* and that the hiatus was being directly associated with ongoing negotiations over the BBC's license fee (something of a running sore for the government and its supporters). In fact, it was Nathan-Turner who had first contacted *The Sun* and cited the license fee as a factor. As an attempt to safeguard the series' future it backfired disastrously, raising the postponement of Season Twenty-Three from a minor scheduling decision to a political embarrassment.

It's a situation fraught with what ifs. What if the BBC had presented the hiatus diplomatically and openly to the production team rather than letting it out first as a rumour then as an ultimatum? What if the fans had taken the news philosophically? What if it had happened a year earlier, when the political pressure on the BBC was less acute? Surely a more logical pause would have been before Season Twenty-Two, to cover the introduction of new 45-minute episode format? We have a fair idea of what the first Season Twenty-Three would have looked like, thanks in part to the quasi-novelisations of the first three scripts written by the original writers and published by Target in 1989/90. It would have featured the return of many old enemies (the Toymaker, Sil, Ice Warriors, Autons) including a Master/Rani team-up and a three-part Robert Holmes serial to be made in an exotic overseas location. Stories would be written and directed by familiar names while newcomers like Wally K Daly would deliver studio-bound stories laden with clichés – bearing a passing resemblance to *Timelash*. The lost season looks like Season Twenty-Two redux; like business as usual.

successor as head of drama. Newman was already unhappy with the BBC over his lack of recognition for creating *Doctor Who*, and he walked away, having failed to work the required miracles.

Still, Michael Grade would give *Doctor Who* one last chance, by sacking Colin Baker – backhandedly citing Troughton and Davison's three years as an optimum stint for a Doctor. This is the bitterest event in the series' history, and it's difficult to see what Grade hoped to achieve. Baker himself has speculated that he was being used as leverage by Grade to impose a new producer in the face of opposition from the drama department. Whatever the politics of the situation, Baker found himself a victim of the same concept that



AN ODD MEETING TOOK PLACE BETWEEN THE MAN WHO CREATED DOCTOR WHO AND THE MAN WHO KILLED IT ...



**I'LL NEVER FORGET
LESS GRADE,
KILLED Dr WHO**

**Coward who
can't face me**

**EXCLUSIVE
By Sue Carroll**



What if the hiatus had been put to good use by the production team? The early planning meetings for what became *The Trial of a Time Lord* suggests they were on the right track. Time and resources were freed for preparation and pre-planning, best symbolised by the way that Bonnie Langford could be cast and announced to the press a whole five months before she was needed before the cameras. But the development of the new season was soon bogged down with rewrites and rejections, the worsening illness of the *Trial*'s co-architect Robert Holmes, and the deepening rift between Nathan-Turner and his script editor Eric Saward. Time was wasted, as if the production team, so acclimatised to unstoppable momentum, couldn't cope with the luxury of a break.

The Trial of a Time Lord began in September 1986. By the start of October, Michael Grade had met Sydney Newman to discuss his overseeing further revamps. It must have been an odd meeting, between the man who created *Doctor Who* and the man who killed it; between the populist public service broadcaster of the 1960s and the media player of the Thatcherite 1980s. Apparently, they got on well.

Newman's proposals, presented on 6 October, are a peculiar mix of the naïve (the Doctor acquires the catchphrase, 'Hush child! You're addlebrating me!'), the gimmicky ('at a later stage, *Doctor Who* should be metamorphosed into a woman'), the grouchy (the current series is described as 'largely socially valueless escapist schlock!') and the intriguing ('The best sci-fi always has a mythic, parable element that touches our own lives'). It reads like Newman working out his own problems with the series as much as providing a new direction – the proposed return of Patrick Troughton would hardly have provided a way forward. Elements of Newman's approach might have worked but the proposal didn't find favour with Jonathan Powell, his

had kept the programme alive for so long. Regeneration had developed, over the years, an impression that the lead actor at any given time should be closely identified with the whole of the contemporary series – so that all its strengths and flaws seemed tied to his performance. Simultaneously, it made the current *Doctor* vulnerable – disposable – in a way that hadn't been fully realised before. By sacking Baker, Grade revealed that 'the changing face of *Doctor Who*' wasn't an unbroken continuity, but subject to the same factors as any other aspect of the production schedule. The Doctor could be chopped and changed.

The *Doctor Who* protests of 1985 did little good. They came at the wrong time. By the end of 1986 the effect could have been different. The Peacock Report had been and gone, leaving the BBC battered but not dismembered. Unlike the postponement of a television series, Colin Baker's sacking was an injustice that ordinary people could identify with. If there was ever a time when the fans and newspapers could have done some good, it was then. But there was nothing.

Doctor Who had stalled. The momentum that had kept it going for so many years was cut off. It was restarted but it could never have been the same. Later attempts to revive the series as a popular phenomenon face the same problem; they don't have the weight of history and inertia of production pushing them relentlessly forward. The biggest accident, the biggest mistake, in the series' history was the BBC's official explanation that it was 'resting' *Doctor Who*. If this was really the motive behind the hiatus then it seems the Corporation thought that relieving the production pressures would benefit the series, that after a break it could come back refreshed and reinvigorated. They were horribly wrong.

The last thing *Doctor Who* needed was a rest.

DWM



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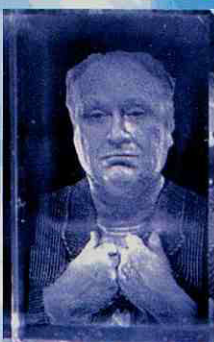
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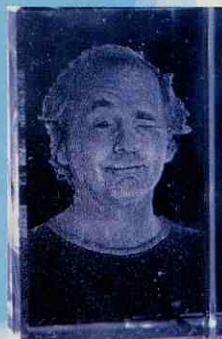
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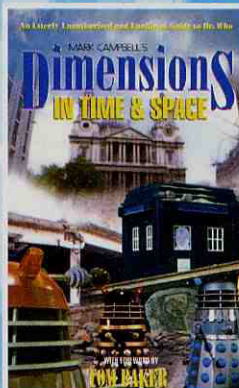
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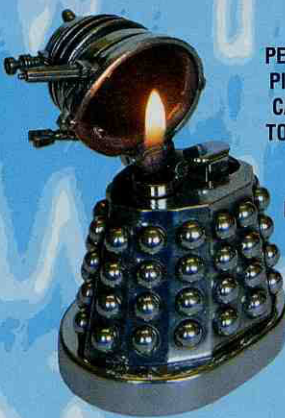
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Opinion: The Zigma Experiments Were A Success!
See page 90

Fans Excited At Opportunity To Hate Something New
See GITS, page 67

SEASON 27? NOT IN MY NAME!
RTD MUST GO NOW!

Infinite number of monkeys type up exact match to novelisation of 'Underworld'
See LITERATURE, page 84

Compiled by **SORVAD**

2/6

Space-Time Telegraph



ISSUE 5 CHRISTMAS 2003

LESS FUNNY THAN 'THE DOCTOR WHO PATTERN BOOK'

INSIDE



Fan Anguish As Russell Davies Admits: "I Was Only Joking Really!"

PanoptiCon Timetable Found — In Basement Of Mormon Church!

Who Will Be The New TV Dr Who? Those Ladbrokes Odds In Full

Graham Norton 15/1
Jimmy Somerville 59/4
Andy Bell out of
Erasure 655/2
Dale Winton 3444/76
Peter Tatchell
3/1 favourite
Sylvester McCoy
150,000,000/1



Tissue Compression Eliminator "gave me facial scar, eagle eyes and realistic gripping hands" claims man

Exciting New Range from Big Finish

HOT ON THE HEELS of their laugh-a-minute series of 'Dr Who Unbound' plays, Big Finish has confirmed a new range — 'Dr Who Bound', in which the Doctor and his companions have adventures in time and space, and monsters try to invade Earth, and it's all rather jolly and lacking in laboured attempts at significance.

Aborted BBC Dr Who Film Script Revealed

THE STORYLINE FOR the proposed possible unconfirmed BBC Films 'Dr Who' movie — now shockingly cancelled to make way for a new TV series — has come into the hands of Space-Time Telegraph.

In the thrilling story, by respected American television writer J. Hiram "Tap-Tap-Tap-Send" Hackenbacker, whose work includes hit episodes of 'Small Wonder', 'Godzooky', and 'My Mother the Car', the Doctor is sent by his dead mother Chancellor Flavia, now reincarnated in the 'body' of the wisecracking Astral Map, back to Gallifrey [sic] to bury his brother Ohmega [sic]. Stopping off in Victorian London, he befriends a young orphan — Millicent Heathcliffe (Milly for short) played by Coco from

Pan's People — who later turns out to have been Jack the Ripper and a Dalek android of Gladstone all along. On the planet Stockwell, the Doctor meets and falls in love with the lovely Princess Kleopatra, played by Caroline Munro or Anne Aston off 'The Golden Shot', and saves her from the Krotes — the Krotons, specially redesigned for the Millennium with new Slashing Mega-Pods — before returning to Gallifrobe [sic] to save the universe in a final climactic battle with the Master, the Krynoid, and Celeration out of 'The Daleks' Master Plan'. Hackenbacker's synopsis also envisages 17 three-hour TV movies based on remakes of such stories as 'The Sensorites', except now set in New Orleans during Mardi Gras.

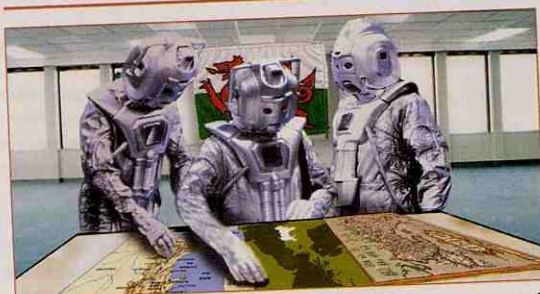
Rejected by the BBC's Special

More New Doctors

HOT ON THE heels of the Ninth Doctor — a drawing of Richard E Grant — BBCi has revealed the identities of the Tenth, Eleventh, and Twelfth Doctors before Russell T Davies can get his hands on them. The Tenth Doctor will be a fizzy drink in a Jude Law-styled can (already fans are hotly debating if the Diet Tenth Doctor is canonical). The Eleventh Doctor will be a Ewan McGregor air-freshener, and the Twelfth Doctor will be a range of Catherine Zeta-Jones bath salts. "They are real!" said a spokesman, sobbing gently.



Department of Disinterest and Missing The Point for being "too sensible", Hackenbacker's story now serves only as a tantalizing glimpse at what might have been. How awful that 'Dr Who' is now back in the hands of somebody that has actually seen it.



Invasion Plans Changed

FOLLOWING THE ANNOUNCEMENT that 'Dr Who' is now to be made by BBC Wales, alien forces throughout the galaxies, from the Daleks to the Embodiment of Gris, have revised their invasion plans for 2005, and decided to stop invading London and the home counties.

Space-Time Telegraph spoke exclusively to the Cyber Planner from his home on Planet 14, who told us "Phase One ++ we will ++ deploy Cybermats ++ to the seafront at Penarth. Phase Two ++ we will ++ conquer the sewers ++ of Cardiff ++ as far as Rhiwbina. Phase Three ++ The Mumbles model railway ++ will fall to our ++ neurotropic virus. Phase Four ++ will be the total destruction ++ of Bets-y-Coed. Phase Five ++ a new Cyber control base ++ to be built ++ in Aberdare."

STT has learnt that spunky young female journalists and air hostesses called things like Myfanwy-Blodwen Roberts are confident that job opportunities will present themselves soon.

Xmas Merchandise Update

FOLLOWING THE SUCCESS of their Talking Daleks ("Ex-ter-min-ate!"), Talking Cybermen ("cracklecrackle Excellentercrackle!") and Talking Tom Bakers ("Is God up me nose, Mam?"), Product Enterprise has released details of its new talking 'Dr Who' toy — the Talking Catherine de Medici, the villainess featured in the popular 1966 romp 'The Massacre of St Bartholomew's Eve'. The toy, closely modelled on the original plans from the 1960s, comes with three phrases — "Kill all humans — especially Huguenots!", "You are the Doctor — or possibly the Abbot of Amboise!" and the unforgettable "Catholics conquer and destroy!" She comes complete with rosary beads, garlic baguette and axe.

If the talking Catherine de Medici sells well — and signs are that it possibly could — plans are afoot for further related merchandise; the Chad Valley Catherine de Medici Give-a-Show Projector; Catherine de Medici and Admiral de Coligny badges from Plastoid; a PVC Catherine de Medici playsuit ("Give your Huguenot friends a fright!"), and the Anti-Catherine de Medici Fluid Neutralizer.



NO DOCTORS MAKE SPECIAL

A special special, 'The Nine Doctors', is being filmed now for broadcast directly before the new series. Unfortunately, none of the Doctors have agreed to appear, either being dead, or busy, or both, but nearly identical replacements have been lined up:



COMING UP... EXTRA!



ILLUSTRATION BY MIKE COLLINS



SOMETIME NEVER...

A NOVEL BY JUSTIN RICHARDS

Published 5 January 2004

Featuring The Eighth Doctor, Fitz and Trix

Enemies The council of Eight ... and Sabbath

Setting London – 1485, 1837 and 2004

You'll like this if you like ...

Time and Relative, Sliding Doors, Zagreus, The Deadly Assassin

Say what? "There is a room in the TARDIS where the Doctor never goes ... he is in there now."

SOMETIME NEVER ...

BBC BOOKS' RANGE EDITOR JUSTIN RICHARDS TALKS TO DAVID DARLINGTON

Thirty novels featuring the Eighth Doctor have emerged since range consultant Justin Richards embarked upon a reinvention process for the range with the double whammy of *The Ancestor Cell* and *The Burning*, which saw Gallifrey removed from the Doctor Who universe and the Doctor left with no memory of his past. In the five years since, every now and then the likes of *The Adventuress of Henrietta Street* or *Time Zero* have served as punctuation marks; turning points which see the series shoot off in a new direction. There is, though, a palpable aura surrounding Richards' latest *Sometime Never* that it sees a non-negotiable conclusion to something – and that while, to borrow a phrase, 'nothing will ever be the same again', forthcoming books in the range will see yet another reinvention ...

Justin Richards Every now and again, with something as long a narrative process as *Doctor Who*, you have to take a deep breath and take stock, so that you push it in a slightly different direction. It's happened in the audios as well, and at points in the TV series. *The War Games* is the most obvious one, but you've also possibly got *The Deadly Assassin*, depending on how conscious you think that was.

So *Sometime Never* is indicative of a very conscious decision to leave the past behind?

I think it is. There's a couple of loose ends – one is the Doctor in a room in the TARDIS where he never goes, which is to tie in with *Scream of the Shalka*, the novel of which comes out the following month, and there's one

other little strand that we might pick up on later. Originally, my hope was that we'd use the Daleks in what's become *Sometime Never*, but given that we couldn't, I had to think "who's the best opponent for our hero ...?" And that is the antithesis of the hero – where the Doctor's unpredictable and a rogue element, the antithesis thinks it can predict everything that is going on, and sees the Doctor as a threat simply because of the fact he exists at all.

Did the sudden announcement of *Scream of the Shalka* disrupt your plans at all?

Not really – we got as far as doing a rush-release novelisation. We were hoping to do it for December, which meant getting Paul Cornell to extrude a novel out of this fairly short script in something of a hurry. Then for various reasons, mainly to do with BBC Books' scheduling over Christmas, we pushed it back. I thought it best to do *Sometime Never* in January and tie everything up – there's been a sense of "when are we going to move on again?", mainly because of the schedule dropping back to one a month. That pushed *Shalka* back to February, which was nice as it was going to tie in with a possible DVD release, although I don't know if that's happening now. My thought was that it would be nice to do 'Ninth Doctor' books within the past Doctors line – there really isn't enough in *Shalka* to kick off a whole new strand, although it might have been possible if we'd been able to do one extra book every quarter in its own sub-range.

Part of the process of moving on is presumably the recent developments



to the companion line-up – Anji having been replaced with Trix ...

Partly it's just ringing the changes. There are stories you can tell with a character like Anji which are different to the types of story you can tell with a character like Trix. I'm also not sure Anji ever got to the point we wanted her to. She was supposed to be a viewpoint character for the more mature readers, and I don't think that ever happened – I'm not sure why. She wasn't unpopular, but she didn't catch on in the way Fitz has. Whether Trix does, we'll see. And that was why we dropped Anji rather than Fitz – Fitz is part of the landscape really, it would be difficult to do Eighth Doctor books without him. We had him going away and then coming back either side of *The Burning* arc, but he and the Eighth Doctor spark off each other so well that it would be very difficult to replace him – it would be a less drastic step than replacing the Doctor, but you'd need a very good reason to do it. It's not something I would contemplate doing just because it fitted into one story.

Sometime Never incorporate references to stories as far back as *Father Time* and even *The Burning* – has this story been simmering in your head since you took over as range consultant?

The trick is to try to make it look as though it was all planned and inevitable! Some bits and pieces in this story are ideas I've had from when we started the current plot strand, which was probably with *Henrietta Street*. Some things other writers have come up with as we've been working, and some come from me from making a list of things that we've never explained that really ought to be explained. And some are things I added to the mix, hoping other writers would do something with them, and they never did! In *Time Zero* the Doctor got a handkerchief stained with Sabbath's blood, so that he had a DNA sample, which might have been a useful way of tracking Sabbath. Steve [Cole] and I discussed using that in *Timeless* and it just didn't fit. I guess it's similar to Dave's hair being a key feature of *Hope*, which Steve set up in *Vanishing Point* – he made the point that Anji had kept her boyfriend Dave's first grey hair. Mark [Clapham] was working on *Hope* at the time and though that book wasn't yet at a point where I was happy to commission it, I knew that if we did commission it, if we'd already established that she had this hair it would seem less gratuitous, and if we hadn't gone ahead with *Hope* it would just have been a harmless character moment.

There are bits of *Sometime Never* that are deliberate rephrasing of lines from the series, and from *Timeless*. It is a reinvention of the mythology – if Gallifrey has never existed ... then who is the Doctor, where does he

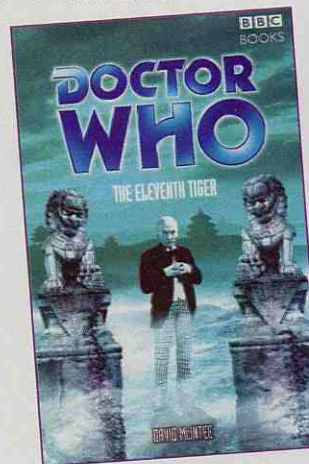
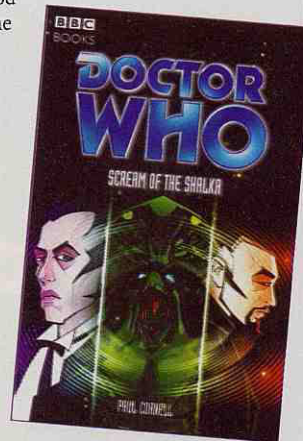
that it's just a boring way of a fan picking up on allusions from the series and trotting them out yet again, re-using tired ideas that we're all over-familiar with anyway ...

You've pre-empted the criticism, then ...

I'm ready for it, put it that way! My own feeling is that it's in the middle. There are probably bits where I've gone too far, there are other bits which will give readers a bit of a frisson – but the point is to tell a good story. If you can give it some mythic resonance, that's good. If you're telling an ongoing story with any depth, you're always building on some sort of mythology. Building a story around the series' own mythology is either rather insular and sad ... or a clever thing to do and something that we should explore. It's the sort of thing that Lawrence Miles does so well!

Might there be a limit to how much re-invention you get the chance for? Every now and then one hears doom-laden prophecies that the range is coming to an end ...

There's no notion of stopping and never has been, whatever the rumours. The cutback to one a month was partly forced on us by our American distributor going bust, which meant we had a warehouse full of books and there wasn't physical space to store any more. So that was a pragmatic decision, which came at a time when we needed people who normally worked on the novels to work on *The Legend* and *The Dalek Survival Guide*. Now we're waiting to see what happens with the new series. We're commissioned up to February 2005, and we'll hang fire a bit now and see what develops. I know that the people doing the series are keen to tie in with the books. My feeling is that we won't do novelisations – simply because people don't these days. That's not to say we wouldn't do an annotated script book,



“THE TRICK IS TO MAKE IT LOOK AS THOUGH IT WAS ALL PLANNED!”

Justin Richards on the mix of ideas and plot strands for *Sometime Never*



come from? You could see it as time itself filling in the gap the Time Lords have left, replacing things that we know happened – such as the Doctor's existence – with alternatives.

But if you need to replace the Time Lords with an alternative, why the need to get rid of them in the first place?

The Ancestor Cell is now so long ago that I think we've proved that you don't have to provide an alternative explanation – it's just what I wanted to do in this particular book. If another writer had come up with it, and the story was strong enough, I'd have said yes. But these are all things you can read into it – you can just take it at face value. Or you could go to the extremes and think either that it's an interesting re-invention, tying in almost with Telos Publishing's *Time and Relative*, or

for instance, or original novels which use whoever the new TV Doctor might turn out to be.

You have been in this job for quite a while now – after five years, are you happy to keep going?

Isn't it time to move on and do something else, you mean? The last time I thought it was taking up too much of my time, from a point of view of my career and feeding my family, through no intervention of mine we cut back to one book a month, so I've had time to do other things. I'm happy to hang on, at least until the new series happens. So long as I think I have something to offer, that I'm not going stale, that I'm an asset to the range – and I'm having fun – I'll stay. But, of course, I'm freelance, so I could be told that my services are no longer required later this morning and there would be nothing I could do about it ...

DWM

UPCOMING...

Justin takes us through BBC Books' Doctor Who schedule for 2004 ...

SOMETIME NEVER

by Justin Richards (January 2004)
“Ends are tied in the current Eighth Doctor arc ...”

SCREAM OF THE SHALKA

by Paul Cornell (February 2004)
“You all know about this one! Paul novelises BBCi's recent animated webcast starring Richard E Grant.”

EMPIRE OF DEATH

by David Bishop (March 2004)
“A Fifth Doctor and Nyssa story set in Victorian England. The Doctor becomes Queen Victoria's scientific advisor and investigates mysteries from beyond the grave ...”

HALF LIFE

by Mark Michalowski (April 2004)
“A standalone Eighth Doctor adventure with no ongoing arc threads. It's set on an Earth colony in the future, where the Doctor takes up smoking and drinking, and generally behaves very oddly indeed!”

THE ELEVENTH TIGER

by David McIntee (May 2004)
“A First Doctor pseudo-historical set in nineteenth Century China, with Ian, Barbara and Vicki.”

THE TOMORROW WINDOWS

by Jonathan Morris (June 2004)
“A Hitch-Hiker-esque romp in the company of the Eighth Doctor, Fitz and Trix. And there's a guest appearance from the current Mayor of London, Ken Livingstone!”

SYNTHESPIANS™

by Craig Hinton (July 2004)
“A Sixth Doctor and Peri story set on a space station in the far future. It's kind of *Dynasty* meets *Spearhead from Space*. It also allows the Sixth Doctor to behave at his most theatrical.”

DREAMS NEVER END

by Martin Day (August 2004)
“An Eighth Doctor adventure, also featuring Fitz and Trix. *Dreams Never End* is set in a mental asylum in present day Britain. It's a dark tale of evil and insanity ...”

THE ALGEBRA OF ICE

by Lloyd Rose (September 2004)
“DWM award-winning author Lloyd Rose returns, with a Seventh Doctor and Ace story set on Earth.”

THE DREADSTONE MEMORIAL

by Trevor Baxendale (October 2004)
“A dark ghost tale set on contemporary Earth with the Eighth Doctor”

THE INDESTRUCTIBLE MAN

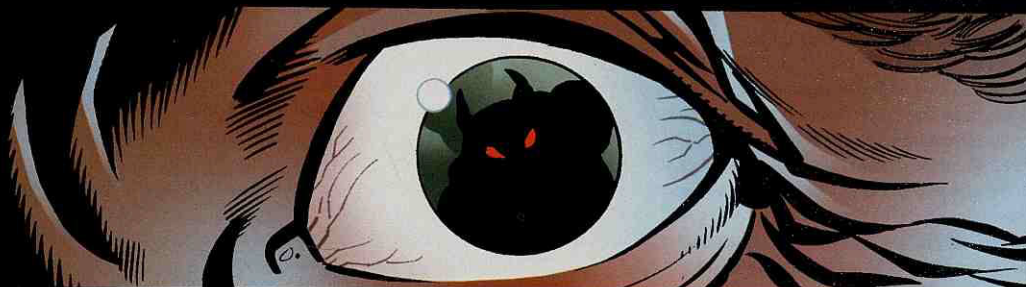
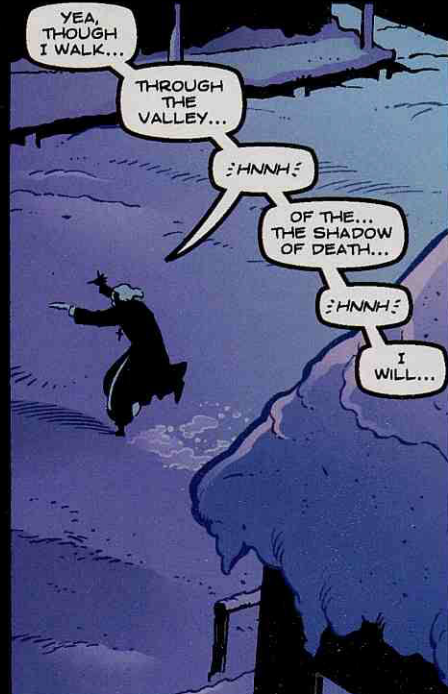
by Simon Messingham (November 2004)
“A story with the Second Doctor, Jamie and Zoe. Fans of Gerry Anderson's Supermarionation series may recognise echoes of his work in here!”

DAKOTA, 1875.

BAD BLOOD

PART ONE

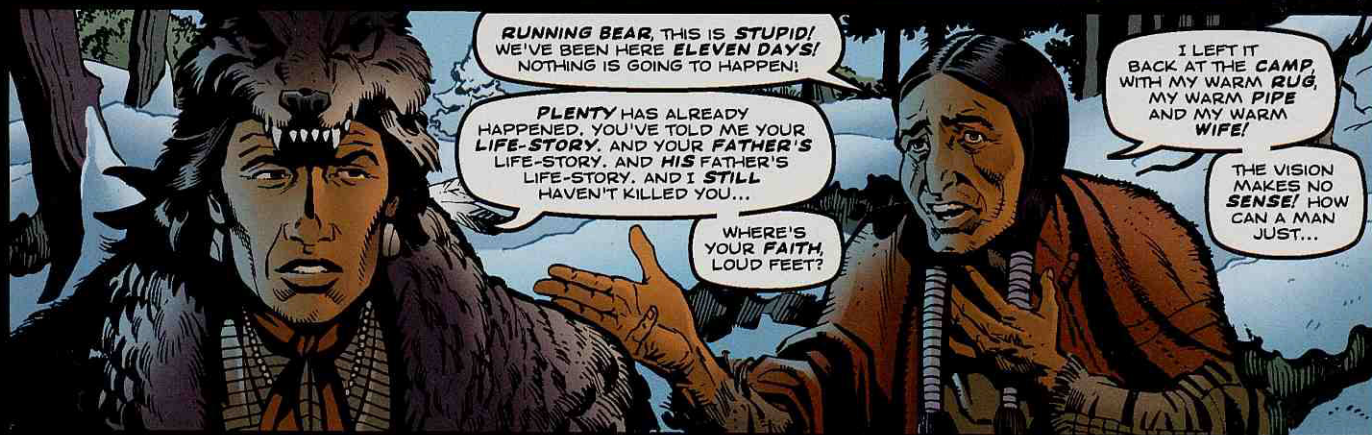
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INKING: DAVID A. ROACH COLOURS: ADRIAN SALMON
LETTERING: ROGER LANBRIDGE EDITOR: CLAYTON HICKMAN





OW! I
THINK MY
BONES ARE
CRACKING...

I'LL HELP
THEM IF YOU DON'T
STOP MOANING...



RUNNING BEAR, THIS IS STUPID!
WE'VE BEEN HERE ELEVEN DAYS!
NOTHING IS GOING TO HAPPEN!

PLENTY HAS ALREADY
HAPPENED, YOU'VE TOLD ME YOUR
LIFE-STORY, AND YOUR FATHER'S
LIFE-STORY, AND HIS FATHER'S
LIFE-STORY, AND I STILL
HAVEN'T KILLED YOU...

WHERE'S
YOUR FAITH,
LOUD FEET?

I LEFT IT
BACK AT THE CAMP,
WITH MY WARM RUG,
MY WARM PIPE
AND MY WARM
WIFE!

THE VISION
MAKES NO
SENSE! HOW
CAN A MAN
JUST...



JUST...

APPEAR...
FROM THE
AIR...

VWORP
VWORP

WELL, I APPRECIATE
THE SCENERY, OLD
GIRL, BUT YOU'VE
TAKEN US A LITTLE
OFF-COURSE,
HAVEN'T YOU? THIS
IS HARDLY
HAVANA...



NEVER MIND,
YOU'VE GIVEN ME
A CHANCE TO TRY
OUT THE HAT
SAM CLEMENS
GAVE ME...



UH-
OH.

AH... GOOD AFTERNOON! I'M
THE DOCTOR! SORRY IF I'M
TRESPASSING, I WAS JUST
STROLLING BY AND THOUGHT
I'D GET SOME MOUNTAIN
AIR, CLIMB A TREE, MAYBE
BUILD A SNOWMAN...

PLEASE DON'T TAKE
OFFENCE, MY SCALP
AND I HAVE GROWN
VERY ATTACHED
OVER THE YEARS...



HE'S WHITE!
THAT CAN'T BE
RIGHT, CAN IT?

SHUT
UP, HOG-
BREATH.

GREETINGS,
DOCTOR, WELCOME TO
THE BLACK HILLS. I
AM RUNNING BEAR
OF THE LAKOTA SIOUX.
I HAVE A GOOD HORSE
READY FOR
YOU...

YOU
HAVE BEEN
EXPECTED.



I
HAVE...?



LOVELY PLACE YOU HAVE HERE, RUNNING BEAR...

IT IS A **SACRED** PLACE, DOCTOR. WE ARE TRYING TO **KEEP** IT SO...

FORGIVE THE CHILDREN THEIR **STARES** -- THEY'VE SEEN FEW WHITE MEN THIS CLOSE.

AND FEWER STILL **UNARMED** AND **SMILING**, I SUPPOSE...?

YES...



PAPA! PAPA!

HO, LITTLE CUB, YOU'LL SOON BE STRONG ENOUGH TO LIFT ME! HAVE YOU BEEN OBEYING YOUR MOTHER WHILE I'VE BEEN AWAY?

SOMETIMES!



LOUD FEET RODE AHEAD TO **ANNOUNCE** YOU, DOCTOR. OUR **CHIEFTAIN** HAS BEEN LOOKING FORWARD TO MEETING YOU.

HIS NAME IS **TATANKA YOTANKA**...



"BUT YOU WILL KNOW HIM BETTER AS **SITTING BULL**."



AH... **THERE** YOU ARE.

GOOD AFTERNOON...

OH, **SORRY**, I'M FORGETTING MY **ETIQUETTE**...



HOW!

WHAT DO YOU MEAN?

UH...

ARE YOU ASKING ME HOW I KNEW YOU WOULD COME?

NO... I WAS...

YES! HOW DID YOU KNOW I WOULD COME?



A BIRD TOLD ME.

A LITTLE ONE?

NO, A BIG ONE.

AH, I SEE...

ACTUALLY, I DON'T. PLEASE CARRY ON...

TWELVE NIGHTS AGO I HAD A VISION. A GOLDEN EAGLE FLEW TO MY ARM. HE TOLD ME THAT A MAN WOULD SOON COME, WALKING OUT OF THE AIR BY THE LAUGHING WATERFALL.

THE EAGLE SAID HE WOULD HAVE GREAT KNOWLEDGE AND BE A FRIEND TO THE LAKOTA...

THE BLACK HILLS ARE THE LAKOTA'S HOME. OUR HEARTS ARE GIVEN STRENGTH BY THE SPIRITS THAT DWELL HERE.

A TREATY WAS SIGNED WITH THE GREAT FATHER IN WASHINGTON. THESE HILLS WERE PROMISED TO US.

BUT ONE YEAR AGO SOLDIERS CAME. THEY FOUND GOLD HERE...

NOW MINERS HAVE FOLLOWED. THOUSANDS OF THEM. THEY SWARM LIKE FIRE ANTS, AND THE SOLDIERS DO NOTHING.

THEY THINK THIS LAND IS NEW, DOCTOR, BUT IT IS NOT. IT IS OLDER THAN THE SEA, EVEN OLDER THAN THE SKY. AND IT MUST NOT BE WOUNDED IN THIS WAY.

THERE ARE GREAT POWERS HERE. THEY ARE GROWING ANGRY...

SPIRITUAL MATTERS REALLY AREN'T MY FORTÉ, SITTING BULL. I'M NOT SURE HOW I CAN HELP YOU...

YOU MAY SURPRISE YOURSELF.

MY CHIEFTAIN!

THIS MORNING I WAS WATCHING THE MINING TOWN NEAR THE WEST RIDGE, THE ONE CALLED LINCOLN...

THERE WAS NO SMOKE, OR SOUND, OR MOVEMENT IN THE STREET... THE TOWN LIES DEAD!

IT HAS BEGUN... I MUST SEE THIS...

RUNNING BEAR, ORDER THE BRAVES TO READY THEIR HORSES...

SITTING BULL, IF THE LAKOTA RIDE INTO THE TOWN IN FORCE, YOU COULD CAUSE A GREAT PANIC, TAKING A SMALL GROUP TO INVESTIGATE MIGHT BE A WISER OPTION...

SEE, DOCTOR? YOU'RE HELPING ALREADY. WILL YOU JOIN US?

WELL... YES, OF COURSE...

NEVER MAKE A LIAR OUT OF A GOLDEN EAGLE, THAT'S MY MOTTO...



LATER...

THE RIDE WAS LONG... THE SUN'S LIGHT IS ALMOST GONE...

NOT MUCH POINT IN EXPLORING A GHOST TOWN DURING THE DAY, RUNNING BEAR...

HELLO! IF YOU CAN HEAR ME, DON'T BE AFRAID, WE'VE COME TO HELP!

I CAN'T SEE ANYONE...

...ALIVE, THAT IS.

OH, VERY NASTY... HE'S BEEN CHEWED UP BY AN EXPERT. HIS INTERNAL ORGANS HAVE BEEN RIPPED OUT.

HE WAS A PRIEST?

JUDGING BY WHAT'S LEFT OF HIS CLOTHING, YES.

LET'S TAKE A LOOK AROUND. BUT TREAD SOFTLY...



LOOKS LIKE CHRISTMAS HAS BEEN CANCELLED. MAYBE THE GRINCH IS ABOUT...

"THE GRINCH"?

RIDERS APPROACHING FROM THE SOUTH!

COMPANY ALREADY? LET'S TAKE A LOOK...

RUDE GREEN FELLOW. NO, FORGET I SAID THAT, IT'S VERY UNLIKELY...

BUT SOMETHING DIDN'T THINK MUCH OF THIS PLACE...



KREEEEEEK

WE ARE OFFICERS OF THE UNITED STATES GOVERNMENT! THIS AREA IS UNDER OUR JURISDICTION AND CONTROL!



KEEP YOUR GUNS SILENT AND LOWERED.

THERE IS STILL A TREATY -- WE WILL NOT BE THE ONES TO BREAK IT.

BUT --



SURRENDER YOUR WEAPONS!

I HAVE RECEIVED A REPORT OF A DISTURBANCE IN THIS TOWN -- I WARN YOU NOW, IF YOU HAVE BROUGHT ABOUT ANY INJURY TO THE MEN OF LINCOLN, YOU WILL FACE OUR FULL AND IMMEDIATE JUSTICE!



WE HAVE DONE NOTHING TO THIS PLACE.

SHUT Y' MOUTH, LONG-HAIR!



I'LL TELL YOU ONCE MORE, SURRENDER YOUR WEAPONS!

WE WILL NOT. I AM SITTING BULL, FIRST CHIEFTAIN OF THE LAKOTA.

I KNOW VERY WELL WHO YOU ARE. DO YOU KNOW ME?

THEN YOU KNOW I MEAN WHAT I SAY. I'M GIVING YOU UNTIL THE COUNT OF THREE...

YES.



WONDERFUL! LOOK, RUNNING BEAR, THE CAVALRY'S ARRIVED! AND IN THE NICK OF TIME, JUST LIKE IN THE FILMS! NOT THAT THERE ARE ANY FILMS YET OF COURSE, BUT TRUST ME, WHENEVER THEY TURN UP IN A FILM THEY LOOK JUST LIKE THIS!

I FEEL MUCH SAFER NOW, DON'T YOU?



GOOD EVENING! MY FRIENDS AND I AREN'T LOOKING FOR ANY TROUBLE -- WELL, ACTUALLY, THAT'S NOT TRUE, WE ARE LOOKING FOR TROUBLE, BUT WE'RE NOT LOOKING TO CAUSE ANY, AND WE'VE JUST NOTICED SOMETHING VERY INTERESTING, THIS TOWN SEEMS TO HAVE MISPLACED ITS CITIZENS...

Y'KNOW, YOU LOOK AWFULLY FAMILIAR. HAVE YOU BEEN IN ANY FILMS?





I AM GENERAL
GEORGE ARMSTRONG
CUSTER, SIR, OF THE
UNITED STATES'
SEVENTH CAVALRY.

CEASE YOUR TOMFOOLERY. YOU WILL
EXPLAIN YOUR BUSINESS HERE NOW, OR AS GOD
IS MY WITNESS, I WILL END YOUR LIFE.

ARRROOOO!

AARRROO! AARRROOOOOOOO!



STEADY,
BOY,
STEADY!

WHAT IN
THE NAME
O' HADES IS
THAT SOUND?



AT A
ROUGH
GUESS...?

I'D SAY
IT'S THE
DINNER
BELL.

NEXT: LAST STAND

DWM AWARDS 2003

Well, **Doctor Who**'s 40th anniversary flew by pretty quickly, didn't it? So what did you make of the wealth of books, comic strips, audios and Doctors we were given as a birthday treat? Feel free to make additional comments on a separate piece of paper.

NEW ADVENTURES

Using this list of books, audios and comic strips, simply give scores for each of the Doctor's recent adventures from 1 for 'Awful!' to a 10 for 'Top!', leaving blank any you haven't read or heard.

EIGHTH DOCTOR NOVELS



- | | |
|---|--|
| ☐ The Domino Effect | ☐ Emotional Chemistry |
| ☐ Reckless Engineering | ☐ Rip Tide [Novella] |
| ☐ The Last Resort | ☐ Fallen Gods [Novella] |
| ☐ Timeless | |

PAST DOCTOR NOVELS



- | | |
|---|--|
| ☐ Fear of the Dark | ☐ Universe of Terrors [Short Trips] |
| ☐ Blue Box | ☐ The Muses [Short Trips] |
| ☐ Loving the Alien | ☐ Wonderland [Novella] |
| ☐ The Colony of Lies | ☐ Shell Shock [Novella] |
| ☐ Wolfsbane | ☐ Cabinet of Light [Novella] |
| ☐ Deadly Reunion | ☐ Frayed [Novella] |
| ☐ Companions [Short Trips] | |

AUDIO DRAMAS/WEBCASTS



- | | |
|---|---|
| ☐ Jubilee | ☐ Scherzo |
| ☐ Nekromanteia | ☐ Shada |
| ☐ The Dark Flame | ☐ No Place Like Home |
| ☐ Doctor Who and the Pirates | ☐ Living Legend |
| ☐ Creatures of Beauty | ☐ Auld Mortality [Unbound] |
| ☐ Project: Lazarus | ☐ Sympathy for the Devil [Unbound] |
| ☐ Flip-Flop | ☐ Full Fathom Five [Unbound] |
| ☐ Omega | ☐ He Jests At Scars [Unbound] |
| ☐ Davros | ☐ Deadline [Unbound] |
| ☐ Master | ☐ Exile [Unbound] |
| ☐ Zagreus | ☐ Scream of the Shalka |
| ☐ The Wormery | |

DWM COMIC STRIPS

- | |
|---|
| ☐ Oblivion [323-328] |
| ☐ Where Nobody Knows Your Name [329] |
| ☐ Doctor Who and the Nightmare Game [330-332] |
| ☐ The Power of Thouris! [333] |
| ☐ The Curious Tale of Spring-Heeled Jack [334-336] |
| ☐ The Land of Happy Endings [337] |

2003 'SEASON POLL'

Vote for your favourite in each of the following categories from the last year of **Doctor Who**.

AUDIOS/WEBCASTS

BEST ACTOR

BEST ACTRESS

BEST SUPPORTING CHARACTER

BEST EPISODE Choose one from any audio story listed above

BEST CLIFFHANGER Choose one from any audio story above

BEST MUSIC Choose one from any audio story listed above

BOOKS

BEST SUPPORTING CHARACTER (EDAs)

BEST SUPPORTING CHARACTER (PDAs)

AUDIOS, BOOKS AND STRIPS

BEST WRITER Based on this year only. Who was your favourite?

BEST COVER Choose one from any book or audio play above.

DOCTORS

BEST NEW DOCTOR While we await 2004's announcement of the new TV Doctor, who was your favourite 'pretend' Doctor of 2003? Choose from: Geoffrey Bayldon, David Warner, David Collings, Michael Jayston, Derek Jacobi, Arabella Weir, Richard E Grant

DOCTOR WHO DVDs

FAVOURITE OVERALL RELEASE Choose from *The Seeds of Death*; *The Talons of Weng-Chiang*; *The Dalek Invasion of Earth*; *Earthshock*; *The Two Doctors*; *The Curse of Fenric*; *The Three Doctors*

FAVOURITE SPECIAL FEATURE From the DVDs listed above.

DOCTOR WHO MAGAZINE

Let us know how you think we're doing – what you've liked ... and what you haven't!

FAVOURITE ISSUE Choose from **DWMs** 326-338 inclusive

FAVOURITE COVER Choose from **DWMs** 326-338 inclusive

FAVOURITE SPECIAL FEATURE

Choose from:

The Fan Gene [326,328,331], *War is Swell!* [324 Dalek War feature], *Guess Who?* [327, 329], *The Mary Whitehouse Experience* [327 TV Watchdogs], *Friends Reunited* [330 Shada preview], *Same Old Story?* [332], *The Accidental Tourist* [333, 336, 338], *Who Peter* [334 Doctor Who on Blue Peter], *No One Can Hear You Scream* [336 Scream of the Shalka preview], *Curiouser and Curiouser* [337 Zagreus preview],

FAVOURITE INTERVIEW

Choose from:

Richard Briers [326], Martin Jarvis [326], Christopher Bailey [327], Elisabeth Sladen and Sadie Miller [328], Kate Orman [328], David Collings [329], Liza Goddard [329], Dudley Simpson [330], Mike Tucker & Robert Perry [330], Tom Baker & Philip Hinchcliffe [331], Mark Gatiss [332, 333, 335], Sarah Greene and Janet Ellis [334], Peter Miles [335], Michael Stevens and Mark Ayres [336], Paul McGann [336], Russell T Davies [337], Barry Letts & Terrance Dicks [337], Gary Downie [338], Justin Richards [338]

FAVOURITE REGULAR FEATURE

Here's a list of **DWM's** regular features. Please give each one a mark out of 10 from 1 for 'Hate it!' to 10 for 'Utterly adore it!' We like to know these things ...

- | | |
|---|--|
| ☐ Gallifrey Guardian | ☐ Archive Extra! |
| ☐ DWMail | ☐ The Fact of Fiction |
| ☐ Coming Up | ☐ The Web Planet |
| ☐ The Time Team | ☐ The Fanzine Trap |
| ☐ Comic Strip | ☐ It's the end, but ... |
| ☐ The DWM Archive | ☐ Space-Time Telegraph |

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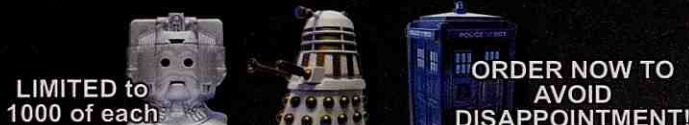
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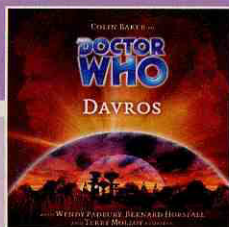
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SPOILERS AHEAD!**



ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO DAVROS

AUDIO DRAMA BIG FINISH
AUTHOR LANCE PARKIN
RRP £13.99
REVIEWER DAVE OWEN



The second of Big Finish's anniversary villains trilogy is an immediate contrast to the first. The single superficial similarity aside – of explaining the formative experiences of the eponymous character – they go about doing so in utterly different styles.

Omega could afford to be open-ended, and short of dispatching the Doctor, was free to take the stellar engineer in any direction it chose. Davros, however, has a narrower remit – to reconcile the Davros from the austere setting of *Genesis of the Daleks*, reported to have dismissed life on other worlds as an impossibility, with the Davros who plays with the galactic economy and has a DJ on his payroll.

Rather than being a simpler pre-*Genesis* story, for which credibly involving the Doctor would have been near-impossible, Davros adopts the period and scale of *Revelation of the Daleks*, with Davros being adopted by an institution whose ethics are under investigation. Unlike *Revelation*,

however, this story explicitly looks back to Davros' past. Each strand, past and present, supports the other, neither independently being enough to sustain a whole release. It's a shrewd piece of structural bridging, allowing the contextual weight of Davros' character, which collapsed as soon as he left the Kaled bunker and became just another megalomaniac in space, to return to him in the more cosmopolitan universe he subsequently inhabits.

The first of the two hefty episodes far outshines the second, and with a contemporaneous near-arbitrary cliffhanger begs the question of why the story was not restructured to drop the running around in the second episode and float forward some of the more thought-provoking polemic throughout the piece.

Although set millennia hence, the concerns of this setting are those of the present day writ large. For 'world', now read 'galaxy', and since this is a piece about economics and industrialism, and for 'globalisation',

now read 'universalisation'. The Bill Gates (I hope I'm not being too libelous here) of the future is Bernard Horsfall's Baynes, a man so powerful and driven that he dismisses nuclear weapons as immoral, yet is sanguine about shooting anyone who gets in his way. The return of Horsfall's voice to Doctor Who is a delight, and the subtlety that he and Wendy Padbury bring to Baynes and his Davros-fetishist wife succeeds in making their scheme (the equivalent of Richard Branson busting Ronnie Biggs out of Belmarsh to act as advisor in Virgin Trains' big push against GNER) believable.

Rightfully, the undoubted star is Terry Molloy, who looked after well the

formative explanation for Davros being the near rival of the Doctor in terms of mental self-sufficiency. Davros' speech at the beginning of Part Two – one of many great quotable sermons which paraphrase dialogue from *Genesis* – where he recalls his subjective millennia of solitary introspection is the production's highlight.

Possibly, then, its lowlight is the trivial nature of Baynes' operation. Even well beyond the thirty-eighth century his workforce is awakened by alarm clocks, and required to turn up to work at gam. One can therefore all-too-easily imagine Davros and the Doctor's new briefcases and their cubicles, soon decorated with Dilbert cartoons. Aside from this, the setting

**"RIGHTFULLY, THE UNDOUBTED STAR
OF DAVROS IS TERRY MOLLOY..."**

part he inherited. He gets to play Davros before and immediately after his crippling dirty bomb attack, which underlines the truth behind one of the public's great misconceptions about Doctor Who, their ignorance that Davros is just a very badly injured man in a wheelchair, and not some human/Dalek hybrid. Writer Lance Parkin not only depicts him as a complete man before his accident, but also turns the fact that he has spent the majority of his life in fully conscious sensory deprivation (a throwaway line in *Resurrection*) into a

gains a great sense of scale, both from action that couldn't possibly all be taking place in the same room, and a score of awe-inspiring contemporary electronica.

Continuing to feature Davros after *Genesis* was one of the series' dumbest moves, stripping the uniqueness and sheer class from the character. Davros the play does a fine job of fixing these problems, making Davros the character more credible rather than less – something the later television stories often did. *Genesis of the Daleks* finally has the sequel it deserved.

ALSO RELEASED

PROFESSOR BERNICE SUMMERFIELD: LIFE DURING WARTIME
BIG FINISH, £14.99



Benny's life has always been one of extremes. Her last anthology, *A Life of Surprises*, was a largely jolly romp, designed to celebrate her ten years in print. *Life During Wartime* couldn't be more different. The opening story, Paul Cornell's *The Fall*, sets the scene. Benny's home, Planetoid, KS-159, has been invaded by the Fifth Axis, a Nazi-style military group with a love of culture and a hatred of half-breeds. Peter, Benny's half-Killoran son, is in hiding, Peter's father, Adrian, has been put to work labouring for the Axis, Brax is under house arrest, and Jason, Benny's ex, has joined enemy ranks as an Axis soldier.

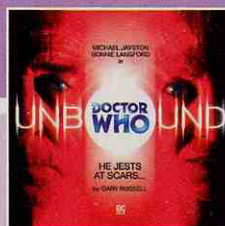
Although *Life During Wartime* is made up of 21 pieces (plus four 'gap-fillers' by Cornell), a tight continuity and chronological order keep it reading like one long story rather than the usual, more disjointed, mixed bag. Its war theme tackles the subjects you might expect – betrayal, injustice, persecution, loss and heroism. Justin Richards' *Careless Talk* sees Bev Tarrant organising a Resistance movement, an ultimately violent story that ends up accusing Benny of being an informer. The Resistance grows more fanatical as the book progresses, with both Jonathan Morris' *The Traitors* and Simon Guerrier's *Speaking Out* portraying them to be no better than the Axis themselves. John Binns' *Hit* deals with a Resistance terrorist bombing of an Axis Ministry building, and aside from its 9/11 allusions, stands out for viewing its injured Axis office workers as people, rather than the enemy.

The book also explores the problems of living a day-to-day life under occupation, and the guilt and discomfort Benny feels at being respected by the Axis for her 'Professor' status. Jonathan Blum's *Drinking with the Enemy* capturing this very well. Several authors play on Benny's professional relationship with the Axis' Marshal Anson, who has commandeered Brax's treasures, and the suggestion that Benny may be slipping over to the Axis' side, one story ending with her dancing with the Marshal. Her true loyalties, however, are never put in any serious doubt, as demonstrated by her part in *The Peter Principle*, Kate Orman's tale of revenge, which results in the assassination of hated torturer, Commander Spang.

Rob Shearman's achingly poignant *Meanwhile, in a small room, a small boy ...* takes the story back to Peter, struggling to make sense of being separated from his mother – a situation Paul Cornell wraps up in *Lockdown Conversations: 3*, which is heart-warming, if a bit schmaltzy. My personal favourite in the collection, however, is Dave

DOCTOR WHO UNBOUND: HE JESTS AT SCARS

AUDIO DRAMA BIG FINISH
AUTHOR GARY RUSSELL
RRP £9.99
REVIEWER DAVE OWEN



He Jests at Scars is, quite simply, pornography. You buy it in a specialist shop, by mail order, or on the internet, enjoy it alone, and feel fascination mixed with pity for the people in it. There may not be so much as a bare ankle or lascivious look here, but this artless, titillatory work, designed to give its consumers what they think they want, but make them feel bad about themselves afterwards, belongs in a brown paper bag and needs to be kept away from the easily offended as much as anything else ever described with the term.

Writer and director Gary Russell's brain is clearly wired differently from that of everyone else on the planet, and he appears to possess no ego whatsoever. How else could he boldly sketch out scenarios without asking himself "Will this make me look clever?" or even "Will this make me look thoughtful?" He simply writes scenes he would like others to have written for him. The result is a triumph of unselfconsciousness.

He Jests at Scars effectively starts minutes after an alternative conclusion to *The Trial of a Time Lord*, with Mel still aboard the space station. The Valeyard has won, and absorbed the Doctor's remaining lives. This is dealt with so literally, so matter-of-factly, that it may as well be reality TV.

The new administration, *Planet of the Daleks*' Tim 'I'm not really a Presidential person, Reggie' Preece, and Anthony Keetch's Vansell, take Mel into the Matrix to see what the Valeyard is now getting up to with his companion, Ellie, a sort of distorting-mirror Ace, who sticks by him despite persistent Dickensian abuse.

They see the Valeyard, still hypnotically played by Michael

Jayston, bring the Silurians out of hibernation early. I've listened three times and still honestly have no idea why this should consequently advance human development rather than curtailing it. Nevertheless, this means that the events of *Colony in Space* now take place exactly one thousand years before they should have. Simultaneously (but why?) the Valeyard uses the Doomsday Weapon to destroy Gallifrey, at which point the story should end.

"HE JESTS AT SCARS GETS DAFTER, AND SOAPIER, AS IT GOES ON..."



It doesn't, because in this vision of *Doctor Who*, time works like physics does in Warner Brothers cartoons; just as when Wile E Coyote runs off a cliff but doesn't start to fall until he realises his mistake, so here, after a cause, the event does not take place until all those about to be affected by it have somehow had a chance to bemoan their impending fate. What a cheat. What lousy (or "lice-infested" as this script dares to say) science. So, the Matrix somehow continues for a while, and Mel is dispatched to track down the Valeyard.

He's meanwhile busy stretching credibility by trying to enlarge the TARDIS so he can get the Doomsday Weapon on board. He does this by trying to prevent his Fourth self from visiting Logopolis, and adopts the blunderbuss technique of performing a Time Ram (one of several distinct references to *The Time Monster*; never a healthy sign for an original *Doctor Who* work) on his Fourth self's TARDIS as it approaches the planet. He succeeds; wiping out both his former self and the TARDIS he used several lifetimes later to ram it with. The story should again end here, but continues, throwing cause and effect to the wind and relying instead on alliterative dialogue for Bonnie Langford and lists of job titles for Michael Jayston, performer of scripts, speaker of lines, actor of roles, and player of parts in disasters.

It gets dafter, and soapier, as it goes on, with a denouement in which

it is revealed that much of what has been depicted was a projection, and quite inexplicably the Valeyard and Mel are left frozen in stasis lest their movements somehow (and honestly, I've no idea how) trigger universal chaos, but with the TARDIS somehow aware of the damage that opening their mouths causes and preparing to prevent them from doing even that. Good old TARDIS, say I – it really does have critical faculties after all.

Not only is this pornography, but it is the most gratuitous kind; the audio equivalent of pictures of people doing rude things, but with the heads of famous people pasted on to their bodies, making us privy to what should have remained the secret fantasies of its creator.

For all that it is a low, artless form, pornography is massively popular and well-subscribed. It is an instant injection of what people want, that takes no effort to appreciate. It seems to be greatly enjoyed. And who am I to deny anyone his or her enjoyment.

But am I going to admit to enjoying it? No comment.

DOCTOR WHO: WOLFSBANE

NOVEL BBC BOOKS
AUTHOR JACQUELINE RAYNER
RRP £5.99
REVIEWER MATT MICHAEL



Over the last few years, werewolves have become *de rigueur* in *Doctor Who*. First we had *Kursaal*, which saw alien werewolves attack a theme park. More recently, *Loups-Garoux* examined the

mythos, suggesting that werewolves were a part of the natural world. *Wolfsbane* is closer to the latter, with Arthurian legend and a dollop of Alan Garner-ish fantasy thrown in.

The novel begins with a bang (and shades of *Back to the Future Part III*), as

Sarah and the Doctor, who have accidentally abandoned Harry in 1930s England, discover their friend's tombstone in a misty churchyard. The novel then proceeds to unfold in two different time zones, switching between the Doctor and Sarah's investigations into the circumstances of Harry's death, and Harry's own adventures a few weeks earlier. This *Mawdryn Undead* approach is nothing new, but it's an effective method of generating suspense, and Rayner handles it well.

Wolfsbane is about as close to straight fantasy as *Doctor Who* has gone. Rayner doesn't bother trying to dress up the plot with technobabble

or space aliens in shiny cloaks. As Harry observes, if the werewolves were the result of a mad scientist from the future mucking about with DNA, he'd be fine. It's the thought that magic might actually be real that helps to create an otherworldly atmosphere. It's a disconcerting approach, and adds to the book's effect.

This is also a very funny book, although by no means a spoof. Rayner pitches the humour perfectly, so that it complements the action, rather than driving it. That is just as well, because some elements of the novel are genuinely horrific. Emmeline's experiences in Nazi Germany, Sarah's grief at Harry's apparent death, and the gruesome fate of the villagers mean that the dark atmosphere isn't just a result of most of the book taking place at night.

The most delightful thing about *Wolfsbane* is the way Rayner has captured the TARDIS crew so perfectly. The Fourth Doctor is brooding, moody and sarcastic – quite unlike the maniacal whita-dent ad he later became. Sarah, brave, headstrong and

about eight years old, has never been done better. The opening scene where she and the Doctor wander through an unnaturally blossoming forest is the most flawless evocation of Season 13 since, well, Season 13. And then there's Harry. With his stiff upper lip and vocabulary of "old girls" and "oh, I says", Harry always seemed to belong to a different generation. He fits in perfectly in the Britain of 1936. This is very much his book, from his bewilderment at the start to his courage at the end, when he wields the Holy Grail to defeat the mad Lady Hester.

Of the supporting cast, it is Emmeline Neuberger, the unlucky individual who is pure in heart and says her prayers by night, who makes the biggest impression. She's an extremely engaging werewolf, torn between her desire to be free of the curse, and the freedom that her lupine side gives to her. The scenes in which she attempts to seduce a stuttering Harry are like something from PG Wodehouse. Emmeline's believability contrasts with the villains, Lady Hester and her mad son George. They're

deliciously over-the-top, and their plan – for George to replace the abdicating Edward VIII as King Mordred the First – is both grandiose and quite mad.

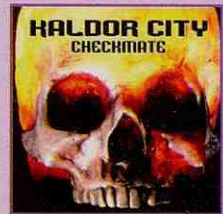
The whole book is archetypal Hinchliffe, combining the theme of the body being taken over by an alien force, the trappings of classic horror, and the charismatic-but-bonkers villain. Only the presence of the Eighth Doctor, during his long recuperation on Earth following the destruction of Gallifrey, is incongruous. As in the other 'Earth arc' books, his charming innocence is marked by a sinister ruthless streak. There's a telling scene where he tries to pick up the Grail, but is repelled because he is not pure in heart. In a clever twist, albeit one that probably bewilders anyone who hasn't been following the convolutions of the Eighth Doctor books, the final pages of *Wolfsbane* tie in to the alternative-universe arc of the EDAs.

Wolfsbane is effortlessly readable, superbly atmospheric and huge fun, and it sets the PDAs back on track after the lull of the last few months.

Stone's both joyful and depressing *Suffer the Children*. It not only makes its point – this time about treachery, with Benny on the trail of Jason – but weaves in an exciting plot about harbouring the Planetoid's half-breed children as well. It also has an ending that hits hard with the grim realities of war, and is by far the most powerful and focused work of Stone's I've read. I'd also like to mention Peter Anghelides' *Passing Storms*, just because it's a nice idea, and a good example of how some of the pieces are entwined. It's another Bev Tarrant tale, smuggling out OS-flyer vessels and ending up in jail, but told to the children from Stone's piece as a bedtime story.

Of course, not all the stories work – some of the more quirky pieces, for example, sit oddly with the war theme, although Ian Mond's *Midrash* manages to tread the difficult line quite well, his Special Interrogator providing the book with a good old, oddly-dressed eccentric. It's on a bizarre, and ultimately frustrating, note that the anthology concludes – Jim Mortimore's *A Bell Ringing in an Empty Sky*, which confusingly departs company from the war theme for something more obscure, posing a long list of philosophical questions from Benny: "Am I dead? Did I ever live?" etc. I'm afraid I've little idea what it all means – did Benny and her friends overthrow the Axis or not? It's a dissatisfying end to such a strong anthology.

KALDOR CITY: CHECKMATE
MAGIC BULLET PRODUCTIONS,
£10.99

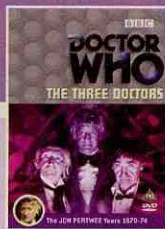


The skull on *Checkmate*'s front cover tells us we're back dealing with the remains of Taren Capel, the focus of *Kaldor City*'s second story, *Death's Head*. The back cover, however, reveals the skull to have acquired greater significance, showing it marked with a pentagram – the same as in *Image of the Fendahl*. *Kaldor City*, of course, has always been played out on a bedrock of Chris Boucher's ideas, but I wonder, after the Fendahl's introduction, if we should now be listening out for a mention of Xoanon. Author Alan Stevens doesn't revive the Fendahl with the same subtlety that he used to get David Bailie's Taren Capel back on the cast of the previous story. This time, things are more a retread of what we've already seen on TV – Cult of Capel leader Paullus (David Collings) whacks his hand on his old colleague's boney bonce and bang! It's all sonic sound and visions of horrible 'snake creatures'.

Overall the Fendahl doesn't fit too comfortably into *Kaldor City*'s arena of political corruption and sleaze. Like *The Robots of Death*, its evil is the sort that men do, and the big cosmic force bit feels, at the moment, a little out of place. I say 'at the moment' because, as *Kaldor City* has grown, it's become clear that it's best viewed as one long serial rather than as a collection of individual stories, and previous elements that first appeared

DOCTOR WHO: THE THREE DOCTORS

DVD BBC WORLDWIDE
AUTHOR BOB BAKER AND DAVE MARTIN
RRP £19.99
REVIEWER VANESSA BISHOP



You could say *Doctor Who* celebrated its tenth birthday in much the same way as a lot of ten-year-olds did in 1973 – with lots of jelly, and a magician. Omega turns out to be a temperamental booking for the Doctor's party – while his outfit's great, his tricks are crap, only managing to magic up one chair. He doesn't even do balloon animals. His endless promises to keep showing people the might of his 'will' also make him sound like a flasher. So that's the villain, shouted – rather than acted – by Stephen Thorne. What about the rest? What's *The Three Doctors* got over other multi-Doctor stories? First, and most obviously, originality. Second, all its Doctors are genuine – no one is a double, or a waxwork, or here courtesy of an old film clip. Everybody's turned up, and nobody looks any different to how you might expect – ie everyone's hair is the right colour. Thirdly, it's got a decentish story. It's a bit Time Lordy, but that comes with the territory, and at least it adds something new to the mythology.

Now, of course, as well as that sounding like praise for *The Three Doctors*, it also sounds like a dig at *The Five Doctors*, but if I was talking about a range of production values and which of the two felt more in keeping with the series as a whole, then the earlier story wouldn't be looking so good. As a rule, I try to avoid criticising things for what they're not, but what *The Three Doctors* isn't is what most stands out about it.

For a start, it's not *Doctor Who* – well, not the type that helped it reach its tenth birthday, anyway. It's not dark, scary or frightening. Neither is it exciting, thought-provoking or believable. What it is, though, is cheap and, to be honest, a bit embarrassing. It's the story's design that gets most of the commentary's criticism, Omega's palace specifically. Now, it's true, as palaces go, it's not exactly opulent – in fact, it's not exactly anything!

"I honestly don't think our designer (Roger Liminton) did a very good job on this show," complains Barry Letts.

"THE THREE DOCTORS' DESIGN IS CHEAP AND A BIT EMBARRASSING..."

Now, I'm no great supporter of the story myself, but fair's fair – what about the as-yet-unnamed planet of the Time Lords, imagined as the inside of some huge lava lamp, and as a kind of interstellar CCTV centre, with one of those huge home cinema set-ups you find gathering dust in Dixons? It's as 1970s as a Yootha Joyce sit-com, of course, with silly hopscotch circles painted on the floor, but at least it looks finished, and when Roy Purcell's glittering Lord President first sweeps into it, really quite grand. Unfortunately, from then on, he and his 'dial-a-Doctor' lackey don't really move from their TV – which implies that the whole thing could've been done *War Games* style,

with a big screen and black cyclorama, and the money spent elsewhere.

Letts' view, that the Doctors' interaction is the best part of the show, is about right. For Troughton, *The Three Doctors* isn't so much a comeback tour as a 'Best of' album, with all the Second Doctor's most notable characteristics brought out to amuse. Script-wise, however, he's perhaps a rather ineffectual figure, caught between the action of Pertwee's Doctor and the authority of Hartnell's. The First Doctor is quickly established as the brains of the outfit and, as in *The Five Doctors*, the only incarnation the others will listen to. For Hartnell, of course, this isn't a 'Best of' but a farewell performance, and although his ailing health is obvious, the recording of his scenes separately means that they maintain a dignity, specialness and filmic gloss that would've been lost if he'd been more integrated with the rest of the production.

On some weird and ghastly kitsch level, you could argue that *The Three Doctors* is quite an even production, with one cartoonish element being equally matched by another. Take the Gell Guards' sudden appearance on the UNIT lawn, where costume, sound and visual effect all combine to make something absolutely absurd. On the other hand, it's hard to think of another story where so many poorly realised elements have been so unsympathetically forced together – except perhaps *Time-Flight*, with which *The Three Doctors* shares many plot and design similarities. That it remains enjoyable despite this, must be to the story's credit.

throwaway or a distraction have later been successfully worked in.

Checkmate is keen to reassure us that the Fendahl has been part of the plan all along, replaying Carnell's warning from the last episode about the populus "being manipulated by something that's existed for millions of years ...", and a scene where Paul Darrow's Iago spots a painting of a pentagram. I hope, though, the series doesn't forget it's now in the midsts of a robot rebellion. Things start well with one attacking Nick Courtney's TV presenter live on air, but a lot of other business carries on unabated, including a courtroom slanging match between Uvanov (Russell Hunter) and First Master Landerchild (Peter Miles). I sense *Kaldor City* coming to an apocalyptic end – characters are disappearing and getting killed – but I hope not quite yet, and not without more from its 'creepy mechanical men'.

**WH SMITH LIMITED EDITION
DALEK BOX SET**
WH SMITH, £39.99



WH Smith's Dalek DVD box set qualifies as a bit of a 'ho hum' release. Not through any fault of the design – save the rather effete Daleks on the cover, the impressive gatefold packaging flips out to reveal four discs that, unlike their BBC counterparts, have their appropriate Doctor staring out from the non-playable side. The rest of the package is an attractive mix of steely grey photographs and geometric shapes, with every disc's 'Extra' listed densely down one side. Altogether, this set can boast 31 of them, not something promoted too well on the box sleeve, which brings it all down to three lines that make them sound a lot more run-of-the-mill than they are.

The real problem, of course, is with the stories; *The Dalek Invasion of Earth*, *Resurrection and Remembrance of the Daleks* having all been previously released on disc by BBC Worldwide, the most recent appearing only seven months ago – a stark contrast to WH Smith's previous Dalek and Time Lord box sets, which included videos that had, by that time, been deleted. I suspect that Smith's is probably being realistic about sales – this set is being produced as a Limited Edition of 5000.

So, aside from disappointment that the number of available Dalek DVDs hasn't been doubled, merely duplicated, this will probably pick up good trade from the Christmas market, each story working out at just over £13. I suspect, though, casual buyers will be disappointed by the absence of popular Doctors Pertwee and Tom Baker. The Hartnell story aside, the best battle here is the one Peter Davison and Janet Fielding do with Matthew Robinson's inflated ego on *Resurrection's* commentary. But in a way, this is quite a compatible trio, the box set's summary for *Dalek Invasion* – "The Daleks have invaded Earth ... the Doctor and his companions try to reclaim the planet for humankind" – broadly serves as a fair description for all three.

VANESSA BISHOP

DVD EXTRAS

The Restoration Team has been a bit defensive about the amount of already existing 'Extras' on *The Three Doctors*, but with Bob Baker and Dave Martin, and Terrance Dicks on BSB's 31 Who Weekend, Letts, Nick Courtney and Katy Manning on the commentary, and the latter two appearing again with Pertwee on the Panopticon '93 footage, it's hard to think what more could've been done. There's also the question of whether *The Three Doctors* really warrants specially-shot material. It isn't, let's face it, a production with a great deal to admire, or grab the interest. It doesn't need a 'Now and Then' look at its locations, for example. A focus on James Acheson's costumes might seem due, but I think it needs to be put with a better story than this, where it would seem as misplaced as the Robert Holmes celebration on *The Two Doctors*. What we could've had more of is Terrance Dicks, perhaps an additional interview filmed after it was clear *The Three Doctors* was going to be

pushed to the end of this year's schedules.

Another reason this disc shouldn't be too apologetic over its archive footage, is that it all adds up to quite a running time. Although in *Blue Peter's* case, and to an extent *Pebble Mill's*, it's all been heavily clipped from before, I doubt many fans would turn down the chance to have these items in their entirety. Patrick Troughton's awkward and bad-tempered appearance on *Pebble Mill*, however, is pretty indefensible – even Tom Baker, in his famous rudeness to Frank Bough, had one eye on making it entertaining for the audience. Troughton's difficult and contrary attitude, on the other hand, makes this uncomfortable viewing and, sadly, slightly spoils our view of him. By comparison, the *Blue Peter* feature is much more fun, with Jon Pertwee and Peter Purves like boys with new toys as they fuss over the Whomobile, and Purves clearly amused by Pertwee keeping up the pretence that the car can do all that he says it can. The only

thing that can mar your enjoyment is knowing that *The Tenth Planet* Episode Four was still knocking around back then. Has anyone checked down the back of the Whomobile's seats?

The Panopticon panel also shows Pertwee in good form, enjoying his introduction as the current Doctor due to *The Paradise of Death* being broadcast at the time. The commentary is truthful, if not that insightful. Nick Courtney remembers some of the early tensions between Troughton and Pertwee, but doesn't follow this up with any particular examples. My notes on Katy Manning's contribution to Episode Three just say "Teletubby" – is someone spiking her tea or something? – although she and Courtney do share a very funny observation about Time Lord note-paper. Two trailers – *The Five Faces* one and a deeply unimaginative 1972 original with the Delaware music attached – conclude a fair disc, but better than something that's been made dull by being padded out just for the sake of it.

DOCTOR WHO: MARCO POLO

CD BBC RADIO COLLECTION
AUTHOR JOHN LUCAROTTI
RRP £13.99
REVIEWER VANESSA BISHOP



Written down, as it is on the release of its soundtrack, *Doctor Who – Marco Polo* reads like the title of some bizarre crossover show, and a lot of the time, that's how it sounds when you listen to it. Played by Mark Eden, Marco Polo looks and sounds like just the sort of hero you could easily see in an adventure series of his own, in much the same way that William Russell was Sir Lancelot for ITV. However, a few flashes of fiery temper prove Polo isn't quite the 'knight in shining armour'

be of more interest to today's *Doctor Who* writers than the format of the epic journey, with its obvious problems of finding enough danger to keep the adventure ticking over. It's not a structure *Doctor Who's* ever managed with any great success, as proved by *The Keys of Marinus* and *The Chase*, and although *Marco Polo* doesn't push its credibility as much as those stories, its early parts can still feel like a thirteenth century version of 24. Lucarotti himself becomes more adept at this as he goes along, concentrating more on the character tensions in Polo's camp than

descriptions of the Orient, and of course, Polo's journal itself, originally read by Eden over a map of the route, but now impossible to hear without conjuring up images of Polo's caravan snaking its way across the desert, or our travellers struggling wearily under the heat of its sun. It's also impossible not to observe that this means *Marco Polo* comes to us with linking material already built in, and I should imagine the temptation to get Eden back to do the rest of it must have been hard to resist. William Russell, though, does the job very well. Where Frazer Hines' delivery always seems to stress the pace, and Peter Purves' the drama, Russell goes for awe and wonder, encouraged in this by Michael Stevens' linking script which, with sage-ish pronouncements like "These four are the time and space travelling companions of the TARDIS," seems grander and appropriately more auspicious than usual.

The Radio Collection has pushed the boat out in two ways for this release. First, as with *The Daleks' Master Plan*, disc one is an enhanced CD that, on computer, will play a narrationless version of the story. The second is the map which never left my side, and which I found following an unaccountably enjoyable experience – in fact, I raced to Peking in the one sitting. It's clear, as soon as the Doctor has trouble kowtowing to Kublai Khan in Part Six, that Lucarotti has hit upon some good humour with these two old men complaining about their aches and pains, that might have seen him good for a few more episodes yet. Sadly, this is curtailed a bit, as the Khan's grand palace signals the end of the road for the story. Even at seven episodes, *Marco Polo's* success is that it feels too short. I finished it wishing Khan had insisted on a few more rounds of Backgammon, or that Polo's caravan had encountered the TARDIS even earlier than the Himalayas.

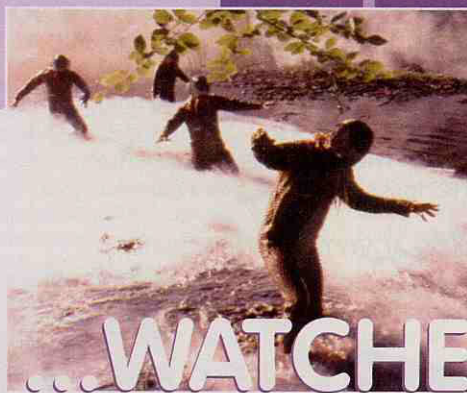
"IT'S AS IF LUCAROTTI DELIBERATELY WROTE MARCO POLO FOR AUDIO..."

type. In fact, what makes this story's near equal billing of names so apt is not only do the Doctor and Marco Polo near enough share the lead in John Lucarotti's script, but they also have similar characters. Polo is fair, but he can also be stubborn and suspicious, like the Doctor he's an explorer, and one that will manipulate a situation for his own ends – seizing the TARDIS as a present for Kublai Khan in the hope the Emperor might grant him his wish to return home.

In recent years, *Marco Polo's* position as the series' greatest historical has faced competition from Lucarotti's other scripts, *The Aztecs* and in particular, *The Massacre*. Their ideas of being bound by history or being caught up in its horrible events have proved to

thinking up this week's 'life or death' situation. On the other hand, at least it allows everyone to have their moment, particularly Barbara who, if she wasn't kidnapped by the warlord Tegana in *Five Hundred Eyes*, you might forget was in the adventure at all.

It's round about here where I usually muse on those areas of production the soundtrack is inevitably going to miss out on – principally Waris Hussein's camerawork and Barry Newbery's sets – but, it has to be said, *Marco Polo* arrives on CD in incredibly good shape. It's almost as if Lucarotti knew someone might wipe these episodes, and he should set about thinking how they might work equally well as audio. Ping-Chao's story of Aladdin, for example, which comes with vivid



...WATCHER'S CHRISTMAS QUIZ

If I may make so bold as to assume that your video collection of pointless *Doctor Who* rarities is as extensive and shameless as my own (and I think I may), then you're probably the proud owner of a marvellous TV documentary recorded at a Chicago convention in 1982, among whose manifold highlights is the spectacle of a dentally breathtaking American fan peering out at the camera from behind gigantic magnifying-glass spectacles and intoning thus: "What awful fate befell the survivors of the Starliner crash? [Awkward pause] That was, they were all killed by the Marshmen."

It is to this benign ghost of *Doctor Who* past that I dedicate this year's Christmas Quiz. I can't promise that any of the following questions will be quite so easy as 'What awful fate befell the survivors of the Starliner crash?', but should you come across any that are, I'd like you to pause awkwardly for a moment before adopting an American accent and beginning the answer with the phrase 'That was'. It's only respectful ...

As usual, there are no prizes – it's just for fun. And a very merry Christmas to all of you at home!

CONNECTIONS

Let's kick off with five of the usual, shall we? What connects...

- 1 The immediate aftermaths of *The Android Invasion*, *The Deadly Assassin*, *The Sun Makers*, *State of Decay*, and no others (unless you count *The Unwilling Warriors*)?
- 2 An anti-matter amplifier; a Tythonian weapon; a reversible phenomenon?
- 3 Cameca; Hibbert; Johnson; Chronotis?
- 4 The first episode of *The Web Planet*; *The Faceless Ones* Episode 6; *The Armageddon Factor* Part One?
- 5 Donald Tosh; Peter Bryant; Antony Root; Andrew Cartmel?

FAMOUS LAST WORDS

The following are the last words of which of the Doctor's adversaries?

- 6 'Then we all die together – now!'
- 7 'Throw them into the void!'
- 8 'You will take me back – aaaaagh!'
- 9 'The Earth people – we can catch them!'
- 10 'Can I be concerned with the fate of primitives?'

FAMOUS FIRST WORDS

Which stories open with the following lines?

- 11 'You will be sure that nobody disturbs him, won't you?'
- 12 'Psst! D'you want to talk about it?'
- 13 'Mmm, highly satisfactory.'
- 14 'Ben! Ben! Are you there, Ben?'
- 15 'Hey, Doctor, it's all right – it worked!'

IDBI

In which stories does the Doctor claim that he:

- 16 Witnessed the eruption of Krakatoa;

- 17 Was caught in a Zeppelin raid;
- 18 Was involved in the Crimean War (two stories);
- 19 Was present at the relief of Mafeking (two stories);
- 20 Learned escapology from Harry Houdini (two stories)?

SCIENCE OF THE MIND

Who wrote scientific papers on:

- 21 The teleological response of the virus;
- 22 DNA synthesis;
- 23 Sympathetic vibration;
- 24 The impossibility of life on other planets;
- 25 The granule structure of time?

I COULD PLAY ALL DAY IN MY GREEN CATHEDRAL

In which stories did:

- 26 The Doctor's companion get attacked by a Narcissus?
- 27 The Brigadier acquire a Malus?
- 28 The TARDIS crew encounter some unusually large *Matthiola bicornis*?
- 29 The Doctor pick up a valuable clue from a *Taraxacum officinale*?
- 30 The Doctor tell an uplifting tale about a *Bellus perennis*?

MY VOYAGE DISSECTS THE COURSE OF TIME

- 31 Who arrived where on 18 December 1981?
- 32 What mythical monster was last seen in the 1820s?
- 33 Where was it always July 6?
- 34 Where did the TARDIS materialise on 16 April 2986?
- 35 Who or what disappeared in [a] 1881; [b] 1922; [c] 1926?

LOCATION, LOCATION, LOCATION

In each case, which two stories made use of exactly the same location?

- 36 Climping Beach, West Sussex.
- 37 Membury Airfield, Wiltshire.
- 38 Cornwall Gardens, London.
- 39 Wood Norton, Evesham.
- 40 Harrison's Rocks, East Sussex.

ANAGRAMS

Unscramble the story titles.

- 41 Richer coffee nuts.
- 42 Rather futile crookedness.
- 43 Referring to other.
- 44 Checkmate by fat tenor.
- 45 New Ace fan on Ghost Light.

AND FINALLY...

A cryptic lucky dip to finish us off.

- 46 Multiply Deva Loka's military designation by a Seabase Sentinel and subtract the Giant Robot. Add the result

to the Bi-Al Foundation's asteroid (keep the asteroid's letter to one side for later). Now multiply the Doctor's TARDIS by Sir John Sudbury's department and add the result to the number you already have. Divide the result by an Earth Cargo ship attacked by Ogrons. Add the result to a colony with Dominion Status. Put the final number after the asteroid's letter, and who has arrived?

- 47 Identify in each case the difference between: [a] a snake and a Thal; [b] a stewardess and a warlord; [c] a friend of Ace and a chief science officer; [d] a dismembered visitor and a Trion officer; [e] a liberal president and a giant ant, and [f] an Atlantean servant girl and Bret's sister. Now put them all together – and what has arrived?
- 48 Hartnell and Davison have 12 apiece; McCoy has 11; Tom has 9 (assuming you include *The Brain of Morbius*); Colin has 8 (assuming you include *Attack of the Cybermen*); Troughton and Pertwee have 7 apiece (assuming you include *The Dæmons*); McGann has none. What?
- 49 Where might you find: [a] An Unbound Doctor photographing a proper Doctor, before both meet sticky ends; [b] A proper Doctor being instrumental in the downfall of an Unbound Doctor, before both get shot; [c] A proper Doctor taking a Comic Relief Doctor on a pointless sea voyage; [d] An Unbound Doctor helping a Comic Relief Doctor to solve supernatural mysteries; [e] An Unbound Doctor wielding godlike power over a proper Doctor, whom he made; [f] A proper Doctor being visited at his surgery by a Comic Relief Doctor; [g] A proper Doctor teaming up with two Comic Relief Doctors in a remake of a children's favourite?
- 50 [a] What awful fate befell the survivors of the Starliner crash? [b] What awful date saw the transmission of the first episode of *Doctor Who*? [c] What awful wait confronted *Doctor Who* fans between seasons 22 and 23? [d] What awful Gate comes between *State of Decay* and *The Keeper of Traken*? [e] What awful Kate played the Doctor's adversary in *Time and the Rani*? (Answers to be phrased in the proper manner, please.)

DWM

ANSWERS FROM LAST ISSUE

- 1 De Coligny; De Lacey; De Haan; De Vries; De Flores; De Tornebu and De Marun
- 2 The actors who played them (Erik Chitty, Bernard Horsfall, George Pravda, Peter Mayock, Michael Bilton, Helen Blatch, Hugh Walters) all appear in *The Deadly Assassin*
- 3 All credited for things they didn't do (Jones and Moore carried out no writing work on *The Highlanders* or *Attack of the Cybermen* respectively; Antony Root didn't script-edit *Earthshock*; Pat Gorman didn't play 'Voice' in *Colony in Space*; and William Hartnell wasn't in *Mission to the Unknown*, despite what the closing credits say!).
- 4 The TARDIS picks up a distress signal at the beginning of each
- 5 Companions co-opted from existing scripts rather than devised by the production team
- 6 All originally transmitted on 23 November

10thplanet

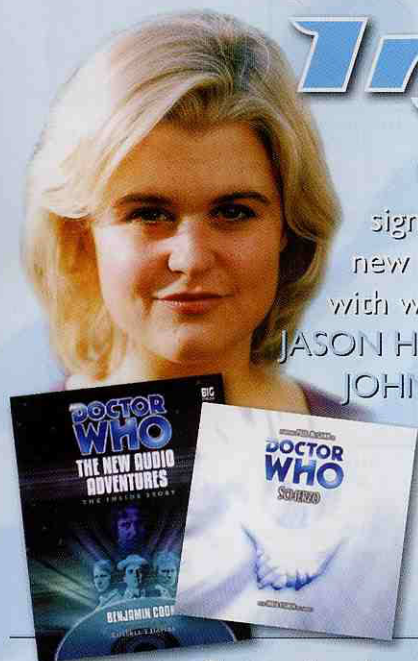
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India Fisher

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Janet Fielding

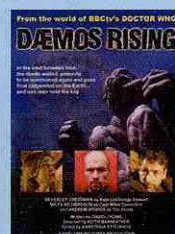


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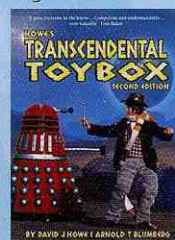
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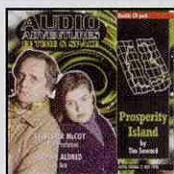
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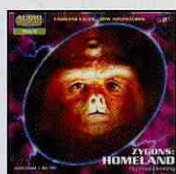
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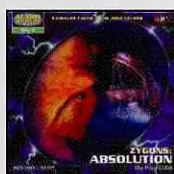
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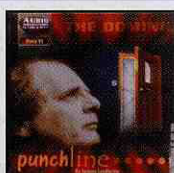
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SEASON THREE



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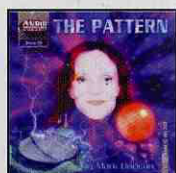
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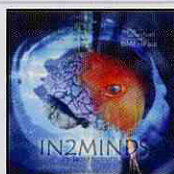
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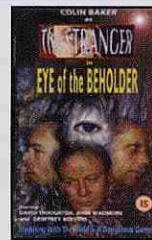
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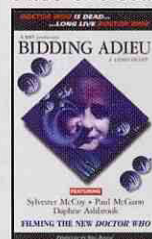
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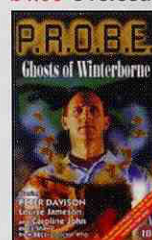
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